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SIGMA



OUR WORLD

Liz O. Baylen: Born in 1979, she graduated from Ohio University's School of Visual Communications in 2001 and began working for The Washington Times. She has covered assignments around the world and was selected as a finalist for the Pulltzer Prize while with The Washington Times. Most recently, her images have appeared in several major newspapers.

Photo data: SIGMA 24-70mm F2.8 IF EX DG HSM. 1/800 second exposure at F5.0

LIZ O. BAYLEN SHOOTS THE WORLD WITH A SIGMA LENS.

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Send us your pictures

To have your pictures published in Gallery, send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/apgallery for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.



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As photography was still developing, Auguste and Louis Lumière contributed hugely to its success. Geoffrey Crawley reports on their work

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Behind the scenes



It's flattering to be considered an expert by one's peers. There can be downsides, though. Your friends and

extended family know you are 'into' photography, and will assume ownership of photographic apparatus indicates a degree of proficiency in its use. So when births, birthdays. christenings and Christmases come around so will you - with your camera. Shooting normal occasions is fine there's a bit of responsibility, but if things don't turn out it's not the end of the world. You will, though, at some point. by asked to 'bring your camera' to someone's wedding. You may even be asked to 'do the pictures'. This is where you need to measure your ability to fulfil expectations. You may well have all the kit, and backup kit, and the skill to be the official photographer, but most of us don't, and many simply do not want to make photography into a chore. Being the unofficial photographer is often a much better option - there is still responsibility but it is greatly reduced. and snapping the behind-the-scenes scenes is so much more fun. We've produced this issue with the inevitability of your being asked to take pictures at a wedding in mind - read it and you'll know exactly what to do and what not to do, and still be able to enjoy the day.

Our question the week

In AP 27 June we asked...

Based on your first impressions, do you think the E-P1 will be a success?

You answered...

A Yes 61% **B** No 23% **C** Don't care 16%



This week we ask...

Do you feel confident enough to be the 'unofficial' wedding photographer? A Yes B No

Vote online

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Tokina 12-24mm f/4 AT-X 124 Pro DX Canon or Nikon fit.

Amateur Photographer Magazine

"Definition & resolution are also excellent and without the aggressive sharpness for which Japanese optical forms have been noted... A first-class, state-of-the-art lens" Geoffrey Crawley 'a state-of-the-art lens"

British Journal of Photography

"Very well designed, engineered and optically excellent lens that can stand shoulder to shoulder with the main marque, but at a more affordable price" Jonathan Eastland

optically excellent"

Tokina's all-new 12-24mm lens, designed for use exclusively on Carion and Nikon Digital SLR cameras, having an APS-C sized sensor. This gives the digital photographer an ultra wide-angle zoom lens that has the equivalent of an 18-36mm zoom range on a 35mm film camera, while maintaining a bright constant aperture of f/4.

It features a chrome-plated brass mount plate and all-metal zoom unit that can stand up to regular use, while advanced polycarbonate outer lens barrels reduce the weight of the lens, making it a pleasure to carry.

The chosen lens of freelance photojournalist Paul Robinson.

"Looking at the world through a lens is fascinating and capturing the moment is something very special. I enjoy being in the great outdoors and capturing the mood, atmosphere and emotion plays an important part in my work. I love the freedom of expression that photography gives me and Tokina lenses have enabled me to produce images that I never thought possible."





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News | Analysis | Comment | PhotoDiary 11/7/09

Shooting square black & whites will make you feel like David Bailey

AP Editor gets his hands on an Olympus E-P1, page 7

Photographers stockpile discontinued film | Tributes to iconic emulsion

Rush to buy axed Kodachrome film

desperate to get their hands on the last rolls of Kodachrome film are stockpiling the discontinued emulsion before it disappears from stores

Mailshots, a mail-order firm based in Stoke-on-Trent, Staffordshire, reported sales 'at least five time higher' than normal in the week following Kodak's announcement that the iconic film is to be scrapped due to low sales.

'We are selling boat oads all over Europe,' said Mailshots' managing director Neil Finan, who told us the firm sold 4,000–5,000 rolls of Kodachrome 64 film in the seven days since 22 June

Finan said that orders have come from as far afield as Australia and from photographers keen to shoot the film before Kodak terminates processing operations at the end of next year.

Mailshots is selling the

process-paid film at £9 for a 35mm rol.

The legendary colour transparency film, launched 74 years ago, found favour with many high-profile photographers including Steve McCurry, who used the film for his famous 1984 photo entitled 'Afghan Girl' (right).

Launched in 1935, Kodachrome was the wcrld's first commercially successful colour film and was respected by amateurs and professionals alike.

Steve McCurry said 'The early part of my career was dominated by Kodachrome and I reached for that film to shoot some of my most memorable images.'

He added 'While Kodachrome was very good to me, I have since moved on to other films and digital to create my images. In fact, I returned to shoot the 'Atghan Girl' 17 years later, and I used Kodak's Ektachrome E100VS film to create that image rather than Kodachrome film as with the original.'

Kodachrome 64 is revered for its fine grain, skin tone and colour reproduction, as well as its archival qualities.

AP's photo-science consultant Geoffrey Crawley said: 'It marks the end of an era,' but pointed to the high cost of making and processing the film.

He added 'With National Geographic [magazne] going digital, it gave sound



Kodachrome 64 was the last of the family, the 25 and 200-speed emulsions having bowed out some time ago

SNAP SHOT

AP gallery pics

With more readers than ever sending images to us digitally, AP has decided to re-assess the way the magazine accepts submissions for our reader gallery. To make the submission process easier and more convenient for readers, AP now accepts images by email. However, 'Gallery' will still accept CDs. transparencies and slides in the post, but readers can now send ten low-res images to the AP Picture desk at appicturedesk@ ipcmedia.com. For more information go to www. amateurphotographer.co.uk.

FOI victory

An AP reader incensed at police treatment of a photographer in Hull city centre has used the Freedom of Information Act to force police to give him the details of the plain-clothes officers involved. In December 2007, police seized films from photo enthusiast Steve Carroll, accusing him of obtaining photographs of 'sensitive buildings'. Carroll told the officers he was entitled to take pictures in a public place. Keen to pursue the case, David Murray from Chesterfield in Derbyshire asked Humberside police to reveal details of the officers who had stopped Carroll. But the force refused on grounds of data protection. Last month police acceded to Murray's request, confirming in writing the officers' names, ranks and collar numbers.

PIGHTS WATCH

Committed to defending your photographic rights!

HE public will never know how many photographers have been stopped by the Metropolitan Police under anti-terrorism laws because, admits the force, it does not record the information on a computer database.

Rejecting for a second time a Freedom of Information (FOI) request lodged by AP,

Photographers kept in dark over terror stops

the Met said. 'There is no specific code on the Stops database that specifically relates to searches involving photographers; the MPS would therefore have to conduct a manual search of the free text wording of every individual stop and search form to identify the information you require.'

Section 44 gives police the power to stop someone without reasonable grounds for suspicion that they are involved in a terronst activity.

AP had asked the Met to reveal the number of people – photographers and non-photographers – successfully charged and convicted as a direct result of Section 44

AP filed the FOI request ahead of the publication of a critical report by I ord Carlile, the independent reviewer of anti-terricrism laws. In his report, published last month, Lord Carlile said no stops under Section 44 have ever

led to a conviction.

The rejection comes a month after the Met refused AP's request for information about the number of people it stops – but not necessarily charged – after being seen taking photos.

Refusing AP's demands once again, the Met indicated the cost of extracting such information would run into hundreds of thousands of pounds, thereby exceeding its '£450' cost limit

PhotoDiary

A week of photographic opportunity

WEDNESDAY

8 JULY

DON'T MISS Les Rencontres d'Arles photography festival, exhibitions in Arles, France, until 13 September. Visit www.rencontres-arles com. **EXHIBITION** Sir Peter Blake Polaroids, until I August at Opus Gallery, Newcastle-upon-Type NF3 4ES. Visit www.opus-art.com.

THURSDAY

9 JULY

EXHIBITION Gay Icors, until 18 October at National Portrait Gallery, London WC2H OHE. Tel: 02C7 312 2452, Visit www.npg.org.uk. **EXHIBITION** Bill Brandt, until 18 July at Chris Beetles Gallery, London SWTY 6QB. Tel: 0207 839 7551. Visit www.chrisbeetles.com.

FRIDAY

10 IUI Y

EXHIBITION Salt II by Murray Fredericks, images of Lake Eyre, until 11 September at Hamiltons, London W1K 2EU. Tel: 0207 499 9493. Visit www.hamiltorsgallery.com, EXHIBITION Music and Fashion, until 31 August at National Conservation Centre, Liverpool LI 6HZ. Visit www.liverpoolmuseums.org.uk.



SATURDAY

EXHIBITION Athletes and Clympians, until 30 August at Chelterham Art Gallery & Museum, Gloucestershire GL50 3JT. Tel: 01242 237 431. Visit www.cheltenham.artgallerv.museum. EXHIBITION Fauna by Antonio Gesmundo, until 11 July at Rathbone, London W1T 2JZ. Tel: 0207 536 6699. Visit www.rathbonegallery.com.

SUNDAY

12 JULY

DON'T MISS British 10K London Run, starts 9.35am near Piccadilly. Visit www.thebritish10klondon.co.uk. EXHIBITION Fenland Photography by David Savory, until 12 July at Peterborough Museum, Peterborough PE 1LFTel: 01733 864 663. Visit www.peterborough.gov.uk.

MONDAY

13 JULY

EXHIBITION Between Earth and Heaven by Jean-Michel Guillaud, until 30 September at St Michael's Mount, near Penzance, Cornwall IR1/

OHS. Tel: 01736 710 507. Visit www. nationaltrust.org.uk. EXHIBITION The Last Things ('unseen' Ministry of Defence photos) by David Mcore, until 5 September at Focus Gallery, Wolverhampton WV1 1DU. Tel: 01902 552 055. Visit www. wolverhamptonart.crg.uk.



TUESDAY

DON'T MISS Photographer Martin Parr gives a talk at the London Literature Festival in Queer Elizabeth Hall, Southbank Centre, London SEI 8XX. Tickets cost £9. Starts at 7.45pm, Call 0871 663 2500. Visit www. londonlitfest.com. EXHIBITION Satellites (a journey through Eastern Europe) by Magnumagency photographer Jonas Eendiksen, until 9 Aug at PM Gallery, London W5 5EQ. Tel: 0208 567 1227, Visit www.ealing.gov.uk.

Cheeky Einstein print fetches £45k

SIGNED print of Albert Einstein sticking out his tongue has sold for the equivalent of around £45,000 to collector David Waxmar at auction.

The photocraph was taken in 195 by United Press Internationa (UPI) photographer Arthur Sasse at Princeton University after a celebration of the scientist's 72nd birthday.

Sasse reportedly tried to get Einstein to smile for the shot, but he stuck out his tongue instead.

Later, it is said. Einstein was so amused by the photograph that he orcered nine copies.

The image has been reproduced on posters and T-shirts worldwide.

The vintage matt-finish 7x11in print sold at the RRAuction.com of Amherst New Hampshire, for \$74,325 (£45,000).

It was originally given to Howard K Smith, a noted American TV journalist and commentator. probably while he was chief correspondent for CBS.

It bears a fountain pen caption in German that translates as: 'This gesture you will like, because it is aimed at all of humanity. A civilian can afford to do what no diplomat would dare. Your loya and grateful listener, A. Finstein '53



Photographers to stage exhibition 'sit-in'

A gallery is planning an exhibition with a difference where photographers become part of the display by holding up their photos in a temporary 'sit-in'.

Anead of the show later this month, Vewfinder Photography Gallery in Greenwich, London, urges photographers: 'Bring something to sit on while you hold your print (any size, framed or unframed) for



gallery visitors to see... The object you select to sit on will form part of the visual impact of the event, so think carefully about what you bring

Organisers have suggested participants park thernselves on a 'blanket' or a 'bench', for example,

The project will take place alongside an exhibiton called Symbiosis, featuring images by photographer Annett Reimer. The pictures show her 'interacting' with

The 'Sit-in' takes place on 26 July from 3-3.30pm and the gallery is at Linear House, Peyton Place, Greenwich, London SE10.

For more details visit www.viewfinder.org.uk/ events.html.

Continued: Film story from page 5



economic grounds for discontinuing it. Announcing the end of Kodachrome 64, the last remaining speed

of the film on the market, Eastman Kocak said in a statement: 'Simply not enough people are shooting Kodachrome for us to continue offering it.

'It was a difficult decision, given its rich history. At the end of the day, photographers have told us and showed us they have moved on to newer Kodak films and/or digital. Kodachrome currently represents a fraction of 1% of our film sales."

Kodachrome 25 and 200 emulsions were discontinued some time ago.

Kodak Europe says that photographers who have bought pre-paid Kodachrome 64 films will be able to get their films processed until 30 November 2010.

Kodak Europe will continue to forward the film to United States-basec Dwayne's Photo, the only lab in the world to process the film since Kodak closed its European photofinishing lab in Switzerland three years ago.

Dwayne's says it will process Kodachrome films, provided the mail order does not carry an invalid exciry date, until 31 December 2010

Based on past demand, Kodak's head office in the US expects the film to be available in shops until the early fall 2009'

However, Kodak has emphasised its commitment to film, having released 'seven new professional films' in the past three years, including new formulations of its Portra range and T-Max 400.

Kodak added: 'There is no doubt that Kodachrome is a unique look and no film will give the exact same results. That said, we believe Kodak Professional Ektar 100 and Ektachrome E100G offer features that current Kodachrome shooters would appreciate."

AP secures Olympus E-P1 first look

AP Editor **Damien Demolder** gets a hands-on preview of the Olympus E-P1, hot from its unveiling in Germany last month

HERE was huoe interest surrounding the rew Olympus 'digital Pen' E-P1 from AP readers in the build-up to its launch, because we all hoped it would be the camera we were waiting for. There have been many perfection. near-misses over the ast few digital years - the Canon PowerShot G10 being the latest - but we have never yet quite found that magic camera that comes in a small pocketable body, allows extensive control over settings and modes, and which allows the user to change lenses and fit external flash units and accessories

Directly after the official unveiling of the E-P1, I got my hands on a model to find out a little more about this muchanticipated camera

Pen legacy

If you remember the Pen half-frame film cameras from the 1950s, it is more important to recall the first model rather than later ones if you want to believe the Pen theme of this new design.

I was surprised the E-P1 is so big compared to my own, but then mine's a Pen D. The E-P1 is much more the size of an Olympus Trp 35 and is, in lact, slightly larger as you'll see from our pictures above.

The Pen idea is more to do with the concept of a ground-breaking camera that will catch the eye of the ladies than simply about pure size – this is the theme that links the original 1959 model to today's digital variation: a camera everyone can use.

Although am not a great fan of electronic viewfinders in general, the first thing I noted about this product is that it has not got one — or any other type of viewfinder.

I had noticed this sometime before saw the camera. Ladmit, but I didn't think it would be that important. I have other digital cameras that lack this facility. On picking up the E-P1, however, with its neat handgrip and sticking-out lens, the first thing my body told me to do was hold it to my eve. And I did, reminding myself only a split second later that there was no point. I swear too that when I photographed Mr Akira Watanabe, Olympus Imaging Corporation's manager for Digital SLR Product Strategy Department, he went to hold it to his eye as well Despite that, during my short. time with the camera I did get used to holding it in the compact position.

Manual focus lenses

Without the benefit of the handbook I coulcn't work out how to get the screen to magnify itself when using manual-focus lenses, although I am assured that

Right: Shot square with the Voigtländer Color-Skopar 50mm f/2.5

Below: Metering seems reliable and consistent in aawkward conditions



Left to right: The much-anticipated Olympus E-P1 alongside a Trip 35 and a Pen D

it can. Without this function, success with an M adapter relied on my being able to focus by eye in the hright light on the rear screen. It wasn't as successful as I'd hoped.

AF lenses, such as those from the Lumix Micro Four Thirds system and Olympus's own full Four Thirds system seem to work perfecty – though the E-system lenses inevitably look rather too large for the body

Of the two kit options

available, the 17mm f/2.8 pancake lens certainly makes a more convincingly compact companion, though I have no doubt the 14-42mm f/3.5-5.6 collapsible zoon will prove the more popular choice. The accessory finder for the 17mm pancake lens looks the part and improves the camera's style.

Feel like 'Bailey'

Something that didn't take me long to get used to was



the 12.3-million-pixel sensor, as we had met before in the Olympus E-620. Mr Watanabe explained that the sensor has a new anti-aliasing filter that is thinner than that used on the Four Thirds DSLR, so, in theory at least, we should see enhanced detail resolution.

The new processor is supposed to deliver better noise performance too, allowing the top SO setting to advance from ISO 3200 in the E-620 to ISO 6400 in the E-P1.

Olympus has transferred its favourite Art Filters to the E-P1, a regular feature of the modern E-series cameras, but has added to the creative potential of the camera with new image format options

As with the Panasonic Lumix DMC-GH1, users can choose to shoot in 6:6 format or 16:9 widescreen, as well as the lamiliar 3:2 and the camera's native 4:3.

Shooting square black & whites will make you feel like David Bailey.

In my short time with the EP-1 I came to like it a lot. Image quality at first glance seems good, but Barney Britton will deliver mcre definitive detail next week in our full test of the camera. Fcr AP reacers, of course, image quality is key, but I suspect the target market of the E-P1 out beyond the reach of our pages, will be much more overcome by the camera's styish looks than any guestions of line pairs per millimetre and signal-to-noise ratios.

● See AP 18 July for Barney Bntton's full test of the Olympus E-P1.



Win Genius of Photography DVD

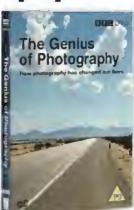
P readers can win one of 20 copies of the BBC's Genius cf Photography series, which is released on DVD on 6 July.

The six-hour series explores photography in various forms - from daguerreotype to digital, portraits to photoiournalism, and art to advertising, says the BBC.

Photographers featured in the programme include Man Ray Jacques-Henn Lartique, Martin Parr and Richard Avedon.

Launching the CVD - which carries a retail price of \$24.46 - the BBC said. 'As well as telling the stories behind the world's greatest photographs, the series examines the "genius" of photography itself - this magical, unpredictable and democratic medium that has transformed the way we see ourselves and our world.

To win a copy, and to read the rules of entry, visit the AP website at www. amateurphotographer.co.uk



Online gallery

An online gallery designed to help up-and-coming contemporary fine-art photographers gain exposure and sell their work has been launched. The Nova Gallery specialises in selling 'limited-edition' prints, which cost £19 (plus postage). The gallery says it will donate 10% of the price of each photo sold to charity. Visit www. novagallery.co.uk.

Underwater cases

Underwater housings for Nikon's Coolpix L19 and L20 cameras are set to debut from Fantasea. The housings are claimed to be waterproof down to 60m. AUK price has yet to be released. For details call distributor Digital Distribution on 01442 230 022 or visit www.fantasea.com.

Models 'retouched'

Photos of skinny models are being 'retouched' to make them look larger when published, admits the editor of the Brilish edition of fashion magazine 'Voque'. The magazine said the move followed feedback from readers who said people do not want to see pictures of 'size zero' girls.

Paps brand Hugh Grant 'angry thug'



Paparazzi photographers have branded actor Hugh Grant an 'angry thug' after a video shows him apparently lashing out at a photocrapher who was following him through the streets of New York.

Grant was pursued on foot by paparazzi after leaving the Waverley Inn, a celebrity hotspot. The video, posted on the celebrity website tmz.com. apparently shows Grant kicking cut at a photographer after he had warned paparazzi to 'back off'.

It is unclear whether the paparazzo plans to take legal action against Grant.

At the time of writing TMZ had yet to respond to our request for comment.

This is the second time in as many years that Grant's clash with paparazzi has been caught on camera. In April 2007, the actor was arrested after he was apparently seen attacking a photographer in London with a container of baked beans.

The Crown Prosecution Service decided that the actor should not be charged, after it had looked into all of the evidence surrounding the incident.

New 'Military Ops' bags debut

The Echo and the Echo-X are the atest bags in Hahnel's Naneu Military Ops series.

Priced £69.99, the Echo-X is designed to carry a DSLR with an attached lens measuring up to 9in, plus up to three enses and a flash.

Features include an adjustable Ve cro dosure designed for 'easy on/off wearing'

The Echo, priced £49.99, can hold a DSLR with a 5in

lens, plus up to two more lenses, along with a flash. Both bags include a front pocket for an audio device, plus headphones

For details call 00 353 23 884 1606 or visit www.



ClubNews

AP's weekly round-up of dub news from all over Britain

Carshalton Camera Club

Carshalton Camera Qub recently staged its 54th annual exhibition. Mempers meet on Mondays (except in 'high summer') at Carshalton Methodist Church Halls, Ruskin Road, Carshalton, Surrey SM5 3DE. For details call 01256 346 238 or visit www.carshaltoncameraclub.org.uk

Danson and District Camera Club

Members will hold their third photo exhibition from 2 July-2 August in the Austen Gallery, Hall Place, Bourne Road, Bexley, Kent DA5 1PQ. Entry is free. Club meetings take place on Thursdays at 7.30pm at Westbrooke School, South Gipsy Road, Welling, Kent. DA16 IJB. For details visit www.ddacc.org.uk.

Enfield Camera Club

The club is gearing up for its annual exhibition, which takes place from 29 July-30 August at the Gallery, Forty Hall, Forty Hill, Enfield EN29HA, Visit www.enfieldcameraclub.co.uk.

Send club news to: apevents@ipcmedia.com

This week in...

AP's photo advice to picture-taking in York may not have looked out of place in a 'Best Pubs' guide. The issue dated 10 July 1896 urged readers to visit York's 'old-tashioned bit', namely the Shambies, where apparently the best light could be found around 11.30am or noon... just in time for lunch it seems. The article on page 32 read: 'Almost opposite it [The Shambles] stands a good old inn, where a sandwich and tankard of sound bitter ale is obtainable; so if after doing the Shambles you are dry, look in at the White Swan... and make acquaintance with one of the old-time inns. Should you prefer a little scotch and soda, and like it good, try the Black Swan in Coney Street and you will not be disappointed...' AP cautioned: 'It is good stuff but won't stand trifling with...' One can only hope that the afternoon left enough time for some less than shambolic photography...





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D6()

• 10.2 Megapixels



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70-200mm f2.8 G ED-IF AF-5 VR



70-300mm 14.5-5.6 G AF-5 VR





Nikon

Micro Lenses

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Nikon

COOLPIX

Nikon optics. The Nikon Coolpix range pater for the entry level user through to an experienced photographer

COOLPIX P6000

- 13.5 Megapixels
- GPS Canable
- 'SLR like' control



Nikon Speedlights

The Nikon dedicate Speedfight range all at low prices



SB900 Speedlight Flash



view the complete Nikon range at:

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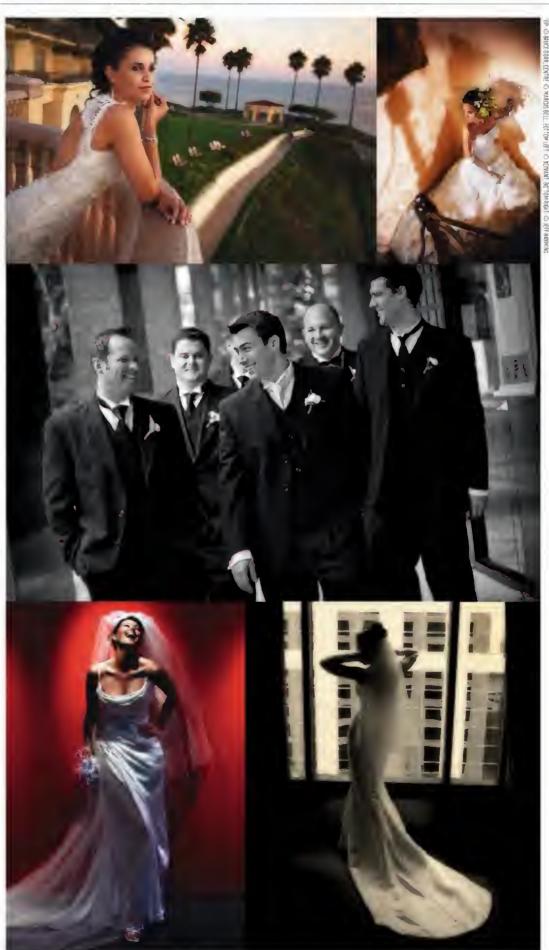
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EMIER Dealer

Your guide to the latest photography books, exhibitions and websites



Book review

Wedding books

100 Techniques for Professional Wedding Photographers

By Bill Hurter

Amherst Media, paperback, £22.99, 128 pages, ISBN 978-1-58428-245-7

Master Lighting Guide for Wedding Photographers

By Bill Hurter

Amherst Media, paperback, £24.99, 128 pages, ISBN 978-1-58428-219-8

Master Posing Guide for Wedding Photographers

Ry Rill Hurter

Amherst Media, paperback, £24.99, 128 pages, ISBN 978-1-58438-251-8

With three books published in less than a year's time, Bill Hurter might just be the hardest-working man in photography. A long-time professional, Hurter has carved out a niche for himself as one of photography's top technique authors, and his latest releases are a great resource. Don't let the titles deter you. Whether you are a professional or not doesn't matter.

There are plenty of techniques in these handy guides – from calculating focal length to lens and lighting choice, controlling light and shadow outdoors, how to use scrims and umhrellas, when to use traditional wedding poses and tips for how to elicit spontaneous expressions. Photographers of all walks of life can take something away from these books. While not everything is necessarily wedding-specific, there is some useful advice for the dedicated wedding photographer on when to use assistants and how to inspire trust in your clients. In the '100 Techniques' title, Hurter could have gone into a little more depth on some of his techniques rather than adding a few basic ones that feel like he is just padding the numbers to get to 100. However, there is still plenty in that book and the other two titles to get you thinking about how to take better pictures. **Jeff Meyer**

READER COMPETITION

Amherst Media is offering AP readers the chance to win a set of Bill Hurter's three most recent utles, as reviewed above. We have two sets to give away. For your chance to win, simply send your name and address to 'Wedding Books Competition, Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 OSU by Friday 31 July. After the closing date we will draw two names at random, who will each win a set of three books.





http://trashthedress.com

There is a new craze sweeping the world of wedding photography and it's not for the fant hearted. The concept of Trash The Dress is simple. Rather than the usual images of the bride and groom on their wedding day, TTD photographers shoot newlyweds in extreme locations: submerged in lakes, on rocks or at abandoned buildings. Needless to say, the wedding dress doesn't always survive, but what the couple are left with is exciting, unique and drama-fuelled wedding pictures. This American-based website is a platform for couples to display their 'trashed' wedding pictures. Unfortunately, it has many incomplete sections and the layout isn't particularly user-friendly, but its selling point is the quality and breadth of images or show. As you scroll through you'll find plenty here to admire. **Gemma Padley**



The Genius of Photography
BBC DVD, 360 minutes.

£24.99

If you only buy one DVD this year, make sure this is it. The six-part BBC 4 series from 2007 covers the whole spectrum of photography, from the earliest days of the Daguerreotype to modern advances into digital and beyond. Covering 170 years of photographic endeavour, the two-disc DVD balances careful technical analysis with absorbing insights into prolific photographers' lives. It is a visual encyclopaedia that every photographer should own

Taking the camera obscura as its starting point, disc one covers eary attempts to create a 'permanent' image and explores work by two of photography's greatest masters:

Henri Cartier-Bresson and Robert Capa. Man Ray and his surrealist explorations, socialdocumentary photographer W Eugene Smith and Jacques-Henri Lartigue – 'the ultimate amateur' – also feature.

Disc 2 continues the journey by looking at how colour processes began to infiltrate the photographic medium, and carefully examines the future in light of digital innovations.

Considered, informative, concise and engaging, *The Genius of Photography* is a valuable resource and an entertaining watch. **Gemma Padley**

READER COMPETITION

Amateur Photographer has teamed up with BBC DVD to give away 20 copies of *The Genius of Photography*. To find out how you can win a copy, wsit www.amateurphotographer.co.uk.

Share your views and opinions with fellow AP readers every week



Bring on the K-7

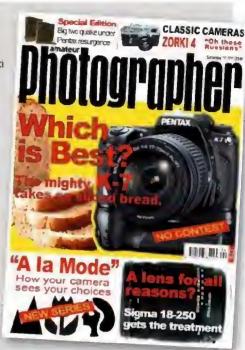
1 first bought your magazine in 1971 when I was 14 years old, and I used the small ads to source my first and (until recently) only proper camera. It was a 7crki 4 and I thought it was amazing with its 1/1000sec

focal plane shutter and f/2 optic. At the same time, my pal bought a Zenit B. His iris shutter wouldn't go faster than 1/500sec and the kit lens was a sluggish f/2.8, but he had something I didn't, a lever on the top that could advance a whole frame with a single flick (instead of the endless screw of the Zorki's film advance 'kncb').

Fast forward to my 50th birthday, and 'm bored and in need of a hobby. Remembering my pal's frame advance I thought, 'That's t! I'm buying an DSLR.' Recently, I turned 52 and the Pontax K100D Mr Jessops sold me is still a gem, but now I lust after more buttons and less bloomin' menus. You guessed it: I'm desperate for a Pentax K-7. Costly hobby this, isn't it?

Anyway, thanks for continuing to produce such an everimproving good read. On a weekly turn-around as well - how do you do it? I've included an dea for a future front cover (with all photos 'borrowed' from the public domain). It's just a shame that the K-7 isn't being reviewed until August. I'm off to Ibiza then and wanted to reassure myself via your review before taking the financial plunge. Eugene Stevenson, Clwyd

Nice to have you back, Eugene - Damien Demolder, Editor



Old but gold

How good to see the photographs by Adrian Campfield in Insider Knowledge in AP 27 June. In the very same issue David Pearce argues in Backchat that the start-up costs for 'the young person entirely new to digital photography could approach £2,000', and that film equipment, considered professional a few years ago, could now be purchased at low cost.

I note that Adrian's pictures are, in part, taken on a Praktica Super TL 1000. This camera, from the early 1980s, is at the time of writing available on eBay for a 'Buy it now' price of £39 (a bit expensive I thought). Another item includes the camera, two lenses, case and flash for a bid higher than 99p. Many readers will be too young to remember this camera, but even in its day it would not have been considered anything near 'professional'. But just look at

Adrian's results! We all make far too much of what we've got and how much better and 'easier' modern kit. is, but I think Adrian's portfolio proves beyond any reasonable doubt that good pictures can be made without spending a fortune. After all, it is the pcture that counts and not the way it was produced.

Brian Silk, West Sussex

River advice

I am writing with more information on the virulent disease now sweeping UK rivers in response to Martin Topping's letter in AP 27 June. It is a highly infective fungal disease known as aphanomyces astaci, or crayfish plaque, which is lethal to the UK's only native species of crayfish, the white claw. It is causing great concern and it is most important that we try to contain it or lose our native crayfish forever! The Environment Agency is

urging all river users to thoroughly clean their equipment before using it in other water systems so as to stop the disease from spreading.

Walking up a river and laving in the stream to photograph a dipper at its nest site in close quarters is deplorable, even more so when the bird abandons the nest, but to also place a completely clean river environment in leopardy is in my view bordering on criminal I doubt very much that any photographer who cares nothing for the subject he photographs would give a damn about cleaning his waders or wets with disinfectant before entering a clean river environment. The very fact that Mr Topping knows nothing of this disease highlights the fact that to be a true natural history photographer s more than just owning an SLR and a bia lens

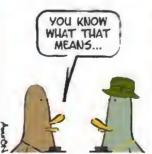
Alex Birch, Nottinghamshire



Letter of the week

wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 print film or a Fujifilm 2GB media card (in a choice of CompactFlash, SD, xD or Memory Stick)*. The sender of every letter published receives a free roll of Fujifilm Superia ISO 200 36exposure film worth £4.99







Write to Letters, Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SEI OSU fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

Please indicate whether you would like to receive Fujifilm film on a memory card (please state type preferred) and include your full postal address

Not the first?

In a recent article about the new Pentax K-7 (First look, AP 20 June), Angela Nicholson stated that this camera - which is comparable in price to a Nikon D300 - was the first to combine images to give a high dynamic range result, thus coping better with extremes of exposure value. However, my Nikon D300 offers multiple exposures of up to ten images, which are combined into a single image that, according to Nikon, produces results making use of raw data with colours noticeably better than those combined in an image application. The exposure is altered slightly for each image (see the 'Multiple Exposure' section of the manual on p186). I am not suggesting that Angela is wrong, it may be a matter of terminology or definition. I simply make the point that this appears to be similar.

Very true, Martin, but while the Nikon D300 adjusts the gain (rather than exposure) that, applied to images, takes account of the number of images being combined, the Pentax K-7 produces a single image from three shots taken with different exposures to obtain more detail from the shadows and highlights. So you see, they are a little different - Angela Nichoison. technical editor

Martin Eke, Winchester

Young gun

At 27 I hope I qualify as one of the young photographers that David Pearce alluded to in his Backchat column (AP 27 June) With respect to David, his est mated sum of £2,000 to set a newcomer up in digital photography is almost guaranteed to force them into using film, which is what David suggests. However the combined cost of my brand new digital setup was only in the region of £700

Why, as David assumes, would a newcomer opt for an A3 crinter rather than the far more popular A4 size? My Canon Pixma iP4500 inkiet. printer cost me £70, and I can get replacement inks at a very reasonable price at my local Tesco. And why the full version of Photoshop rather than Elements 7, which I obtained for just £50? Surely no newcomer would opt for a \$500 software package that is far more suited to experienced photographers. David also assumes the newcomer will 'probably' want an SLR Why? I didn't, and my Panasonic Lumix DMC-FZ18 is just philliant. I also spent £300 on a laptop that is more than up to the task, and a 250GB external hard drive cost just £40. Along with a couple of 4GB memory cards, I have all I need at we'll below David's quoted figure for just the 'minimum requirements'.

However, I'm stil, as yet, a little short on experience, and that, of course, cannot be bought

Antony Swann, Tyne & Wear

Humble pie

I agree with Leighton Price (Letters, AF 27 June: that digital compacts deserve a higher profile than they're currently given when it comes to serious photography. Magnum photographer Alex Majoli, for instance, produced some amazing images of the Iraq war with nothing more than a couple of Olympus Camedia C-5050 cameras. But Mr Price also has a rather distorted sense of the word 'humple' when he refers to his 'humble LX3'. The Panasonic Lumix DMC-LX3 - with its blisteringly fast aperture, Leica-designed zoom, external flash hotshoe, ability to shoot raw and manual exposure controls - is one of the most prestigious digital compacts on the market and, while its £329 price tag might seem inexpensive to those wielding £2,000+ cameras, I look at the same tag and see something three times the cost of my second-hand Olympus E-400 DSLR

Still, it's nice to know that some people think of compacts as a viable tool for serious photography, something that seems to have escaped David Pearces mind entirely (Backchat, AP 27 June). In arguing that 'the total equipment cost for the young person entirely new to digital photography could approach £2,000', Mr Pearce forgets that young photographers can smply buy a good digital camera for well under £100 and take their memory cards to their local chemist if they want prints. Alternatively, they could learn from Magnum photographer David Alan Harvey, who saved up money from his paper round and bought his first Leica when he was 12. Dr Dennis Low, Hull



AP reader Steve Smith savs wedding pics are best left to the pro - just make sure they check out

AS I year I turned down a neighbour when asked to take his wedding photos. I have been taking pictures for many years but I always feel that weddings are best left to the professional. The 'professional' my neighbour hired turned up with a Fujifilm FinePix S6500fd bridge camera and a tiny Sony compact.

I hovered in the background grabbing the obligatory candids with my Panascnic Lumix DMC-FZ8. But I cringed when I saw the official photographer posing the couple and family groups in harsh sunlight through which they squinted while he took pictures without fill-in flash to even out the contrast. He seemed nervous and paid very little attention to detail.

When we got to the reception hall I asked if he'd show me some of the images on his camera's monitor. He obliged - and they were awful! Contrast levels were so high that the bride's dress was totally devoid of detail, while the couple squinted painfully into the lens. In one shot a branch from some nearby bushes was actually resting on one of the guests' shoulders. This may have been down to the photographer using the monitor to frame the shots. I myself

GC I cringed when the photographer posed the couple and family groups in harsh sunlight, without fill-in flash to even out the contrast

had had such difficulty seeing anything in the bright light I'd resorted to using my Panasonic's electronic viewfinder. Surely a pro would have done the same? And wouldn't a pro have sported a DSLR rather than a bridge camera?

During the reception the photographer dashed about grabbing shots with

the Sory compact. After every shot lasked the bride and groom and their guests to hold their pose while lalso took a picture. This resulted in a few suspicious glances from the photographer who, by then, I'd decided was simply someone out for a fast buck. I groaned inwardly when the happy couple told me he was a friend of a friend. A couple of days later I saw the photos. My neighbour called around with them and he was livid. This 'pro' had wanted a fee of £250 for a set of 30 bacly composed, contrasty and unsharp A4 images and a dozen equally poor 6x4s. Fortunately, the newlyweds loved the shots I'd taken, and I'm happy to say they saved the day, though they rebuked me for not taking on the job in the first place.

So when you book a wedding photographer, make sure you check their credentials or he/she might mess up your big day.

And if it's you that gets asked, well, unless you're up on handling people. possess the necessary photographic skills and can keep one step ahead of the British weather, don't even think about it. I'm sure no one wants to tell the (not so) happy couple, 'Sorry, but they didn't come out!'



Your thoughts or views (about 500 words) should be sent to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication



CLIVE NICHOLS REVEALS HIS TIPS FOR AVOIDING LENS FLARE WHILE CAPTURING THE PERFECT LAKE DISTRICT SUNSET

WAS shooting one evening at the Holker Hall Estate in the Lake District in Cumbna, and I couldn't stop looking at this bronze sundial that was just outside the garden in the surrounding landscape. I was drawn to its shape: flat on the top and rounded at the bottom, and similar to the stone base or which it sat. As the sun began to set I noticed the light glinting off the top of the dial and base, ringing both structures with a nice orange glow. It's rare that you find backlighting this great outside of a studio, so I promptly left whatever subject I was working on and made. my way out towards the sundial.

As I set up my tripod and Canon EOS-1Ds Mark III, I was looking to get a wider view. Locking through the viewfinder, I saw that the length of the base set nicely against the stand of trees in the background. In my mind I saw how this scene might look in a panoramic crop and thought this would best emphasise the shapes. So I framed it as a landscape to start with and decided I would crop it later.

As I considered my composition, I noticed the long shadow cast by the bowl of the sundial in the grass in my foreground. This was a nice bit of repetition that I hadn't been able to see from further back in the garden, so to take advantage of it I gave myself a little more room in the foreground to give it some prominence in the frame.

Finally, I had what I thought was a strong, ba anced composition. My biggest obstacle, however, was shooting directly into the sun, which was still quite strong. Luckily, the 100–400mm zoom I was using has a nice lens hood. By tilting the camera down slightly I was able to keep the sun from getting into the front element of my lens. Had light got into the front of the lens I would have had lens flare and blown out my highlights. (See *Talking Technique*, rght, for some tips on how to prevent flare.)

The risk of lens flare meant I also had to be careful with my exposure To help me calculate the right setting, I brought up my histogram. In a

The AP experts

Each week, one of our team of experts of Steve Bloom, David Clapp and Clive Nichols will reveal the secrets behind one of their great images. This week it's Clive Nichols

CLIVE NICHOLS Gardens
As the LIK's top garden
photographer, Clive's
knowledge and pictures are in
constant demand. His expertise
will be invaluable



GG It's rare that you find backlighting this great outside of a studio, so I promptly made my way out to the sundial 55 shot like this where there is quite strong sunlight, I prefer to pank it across to the dark end on the lef; and underexpose slightly. It's much easier to pull back detail from shadows than from highlights, and my raw converter software makes this very straightforward Finally, I set my shutter speed to 1/4sec at an aperture of f/8 and took what became my final image.

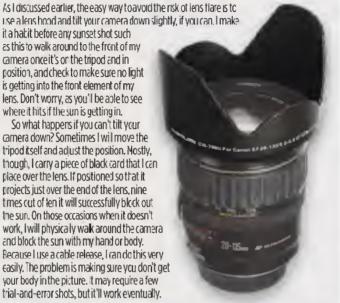
I didn't use any filters. The light had a rice crange glow on this summer's evening. When shooting sunsets, all I tend to do is add a little touch of red in my image-editing software. In Photoshop, Ctrl+B takes you into your Color Balance adjustment function. First, Lincrease the red slightly, but then I increase the blue channel. This removes a bit of the yellow and give extra lift to your reds. I love digital imaging, but it tends to leave you with a bit too much yellow and green in your pictures. AP

To see more pictures by Clive Hichols visit www.clivenichols.co.uk

Talking technique

use allens hood and tilt your camera down slightly, if you can. I make it a habit before any sunset shot such as this to walk around to the front of my camera once it's or the tripod and in position, and check to make sure no light is getting into the front element of my lens. Don't worry, as you'll be able to see where it hits if the sun is getting in.

So what happens if you can't tilt your camera down? Sometimes I will move the tripod itself and adjust the position. Mostly, though, I carry a piece of black card that I can place over the lens. If positioned so that it projects just over the end of the lens, nine times out of ten it will successfully block out the sun. On those occasions when it doesn't work, I will physically walk around the camera and block the sun with my hand or body. Because I use a cable release, I can do this very easily. The problem is making sure you don't get your body in the picture. It may require a few trial-and-error shots, but it'll work eventually.





ARE YOU SITTING DOWN?

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	200mm f/4DG AF IF-ED Micro-Nikkor EXC+	
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		£4999.00
	600mm f/4D AF-S IF-ED Nikkor EXC	£3995.00
	12-24mm f/4 G AF-S DX (IF) Zoom-Nikkor, hood MINT	2695.00
ı	12-24mm f/4 G AF-S DX (IF) Zoom-Niklior, hood MINT-	
	17-35mm f/2.8D AF-S IF-ED Zoom-Nikkor, case, hood, bo	
ı		£1395.00
	17-35mm f/2.8G AF-S IF-ED Zoom-Nikkor, hood, EXC+	+ £1295.00
	17-55mm 1/2.8G AF-S IF-ED Zoom-Nikkor MINT-	
	18-35mm f/3.5-4.5D AF ED Zoom-Nikkor, hood, boxed , MINT-	
	18-55mm f/3.5-5.6G AF-S VR DX ED Zoom-Nikkor, bo	
ı	MINT	
	18-55mm f/3.5-5.6G AF-S DX ED II Zoom-Nikkor EXC	£169.00
	18-70mm f/3.5-4.5 AF-S Zoom-Nikkor, hood, case MINT-	
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EDDINGS are guaranteed image—making occasions with no end of opportunities to capture the bride and groom looking radiant and happy. But there are other moments you can capture and, as a guest at a wedding, you are in the perfect position to capture the less formal 'behind the scenes' shots that tell the story of the day.

Photographer David Hares, 38, lives in London and has been photographing weddings for six years. He approaches every wedding as a photojournalist would a documentary assignment. 'You get more

natural-looking shots working in a reportage way,' he says. 'I shoot 20 to 30 weddings a year, all in this documentary style.'

While ne makes sure he takes the formal group shots, David concentrates on photographing the fleeting candid moments that help create a revealing photo story. For a typical wedding, he might photograph the bride and bridesmaids getting ready and stay until just after the first dance. 'There are certain things you need to achieve when you're doing a photo story,' he says. 'Capturing scene-setting shots, interactions between people and emotions are key. It's a

case of seeing what happens on the day and thinking on your feet.'

David advises not to always focus on the most obvious subjects. 'There is a tendency to concentrate solely on the bride and groom, but there are many opportunities to photograph guests during the day – people laughing during the speeches or hugging friends they haven't seen for years make equally powerful shots. Capturing the humorous, informal moments is just as important to tell the story as photographing the wedding couple.'

When David is inside the church or







By lightening the original file and increasing contrast in the shadows, David creates more impact and makes this scene more emotive Nikon D3, 24– 70mm, 1/160sec at f/2.8, ISO *600

Talking technique

I shoot all my images in colour and convert them to black & white in Adobe Lightroom. I make this decision at the editing stage. When colour is removed from a scene it focuses attention on the emotion. Monochrome has a timeless quality and fits in with the reportage aesthetic. Images where the light is slightly flat tend to work better

in black & white, but if there is lots of colour, these images are often more powerful left as they are. Here I used the Exposure slider to lighten the image and the White Balance tool to correct the yellow colour cast. I increased the contrast in the shadows using the Curves tool. A subtle vignette around the edges adds drama.





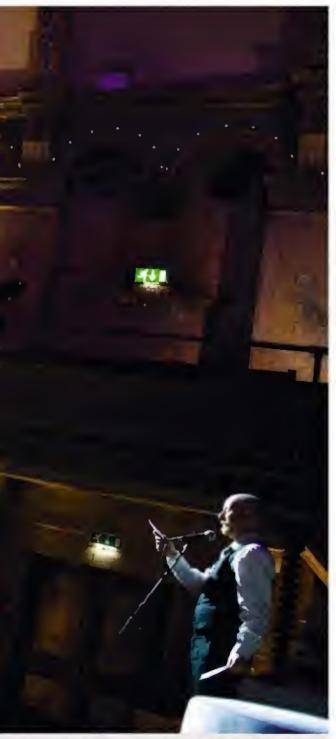
Choosing your angle

This image was taken inside an old music hall in London. Its interior was so striking I needed to show the whole scene. It was very dark inside and there were bright theatre lights on the stage, which created drama. I shot this using available light, which adds to the mood. If I had used a flashgun, it would have killed the atmosphere. I took several shots using my wideangle lens and standard 50mm f/1.4 lens to allow as much light into the camera as possible. In a dimly lit room I'll be right at the top end of the ISO range. I set my Nikon D700 to ISO 4000 here. It's better to get the shot and for it to be a

bit grainy than to not capture it at all. I walked around to decide the strongest shooting angle. The groom was on the stage and I was standing just behind him, to the side. I tilted my camera at an angle so I could fit all the guests in the frame. I also took a couple of shots from the balcony looking down (see right). How you frame the shot depends on what you are trying to show and by moving around you can try a variety of angles. Sometimes I'll put my camera on the ground and take a picture. By doing this you can make a scene with not much action look really interesting.

Above: Shooting from an unusual angle can add drama to your composition Nikon D700, 24 70mm, */320sec at f/2.8, SO 4000

Right: Walk around to find alternative viewpoints for a variety of shots Nikon D700, 24 70mm, 1/320sec at f/2.8, ISO 4000





to photograph. The aim is to make someone who wasn't at the wedding feel like they were there when they look at the images."

Using objects to obscure part of the view is an interesting way of framing a subject, he adds. 'Chairs and tables or even other guests thrown out of focus can draw the viewer into the image," he says. 'I generally use large apertures such as f/2.8 because I'll often be shooting in low-lit interiors. I always work handheld and use autofocus. In reportage photography, tripods slow you down. I have flashguns with me but tend not to use them because I don't want to draw attention to myself."

Getting the right exposure when moving from indoor to outdoor settings is crucial, he adds. 'On a bright day there are many things that can affect your exposure. The sun could be directly behind a subject one moment but shining across another person's face the next. You have to keep an eye on your exposure but not to the detriment of missing shots. Once you have worked out your exposure you shouldn't need to alter your settings unless the light changes.' David uses his camera in manual mode and changes his ISO when he needs to.

While David is waiting for the bride to arrive, he takes a test shot of the ground so he knows what his exposure will be. By getting the technical side right beforehand he can concentrate on capturing the action as it unfolds. Spotting moments as they form is a key part of reportage-style wedding photography. 'One of the most important things is to always be ready." he says. 'When the bride and groom are cominc out of the church everyone will be greeting them. Likewise, when the priest or registrar announces the couple are man and wife, there may be cheering so be ready with your carriera. Another great opportunity is when the priest asks if



- Keep your lens cap off at all times you never know when key moments are going to happen
- Try to spot interesting moments that might be forming around you. Don't always focus on the most obvious subjects
- If you're anxious about drawing attention to yourself, take a few shots using a telephoto lens until you feel more confident
- Take a couple of 'throwaway' shots before people arrive to check your exposure is correct
- Try not to fiddle with your camera settings - you don't want to miss a shot because you have your head buried in your camera
- Whatever you do, keep taking pictures. The more images you take the more likely you are to capture the memorable shots you are after

anyone has any objections to the marriage - often the bride or groom will turn to the congregation. The more images you take, the more people will get used to you and the less self-conscious you will feel, adds David. There is always going to be a family member who wasn't able to be at the wedding, so your Images have to capture the essence of the day.' AP



To see more of David's wedding images visit www.contemporaryweddings.net View David's other work at www.davidhares.com

What do brides want?

It's a question even the groom struggles with. He may be on his own, but we've asked **Bob Barclay**, who has been shooting weddings for over ten years, how you can make sure your pictures match the bride's vision

N my experience as a wedding photographer, the stereotypes are true: prides are the dominant planners and the grooms just fit in. Brides often have clear ideas of what they want based on what they've seen in magazires and advertisements, so I always insist on chatting to a couple at least three months before their big day and again closer to the date to make sure our deas are still the same. Essentially, brides want one thing: people. A lot of nervous or inexperienced photographers at weddings will spend time photographing details of flowers, shoes and rings, but the bride really wants pictures of her family and friends.

There are two main styles of photographs that she'll wart. First is the traditional wedding imagery of the bride and groom arriving at the church and saying their vows, among other key moments. Recently, though, a reportage style is becoming more popular. However, you must be absolutely clear what is meant by 'reportage', as it's an oft-misconstrued word.

In my pre-wedding meetings with the couple, I'll suggest we meet at the verue because it helps them to see what I'll be seeing and think about how their pictures might look. We talk about what's achievable and what styles might go well with the setting. I carry a scrapbook of images to offer different examples of what's achievable and take notes about what she says she likes. At my final meeting I go over what we said previously.

Though he's often quiet in these meetings, you must also take note of the groom and ask what pictures he likes. I had one groom from New Zealand who was quite shy and didn't like the formality of the church. He

suggested something cutdoors, and when I brought the couple to a neighbouring field he opened right up with a big smile. The bride appreciates it when you engage the groom, as does he.

In these pre-wedding meetings it's also prudent to ask the bnde whom she wants in her photographs. Almost always, she will say family and her girlfr ends, so it's best to get a 1st of these people and have her point them out on the day. One thing brides usually say is that they don't want formal group shots. My trick is to tell the people on her list to gather somewhere for a picture. I then tell them to relax and ignore me for five minutes while go take another picture. As I drift back, I keep an eye on them and mount along lens on to my camera. When they start to chat. I start taking pictures. This is something you have to fine-tune, but it works very well for capturing informal group shots - and if it doesn't happen, you can still go back and take that formal shot

Another trick I employ is to get the bride to suggest a couple of ideas for fun pictures. I've had brides ask to be photographed on their motorcycles, and one who wanted me to take a picture of an intimate tattoo she got when she was 15 and had never told her parents about. This immediately gets her engaged in the photographic process and helps to build trust between you, and that's really what the bride wants.

A wedding is meant to be a fun day, and if you can inspire confidence you'll get lovely expressions. Remember, she's incredibly nervous. If you can gain her trust and take away some of her anxiety, a lowing her to mingle and have fun, then everyone will think you're wonderful. AP

Clockwise from top left: A bride always appreciates a group shot of her girlfriends, savs Bob: asking brides to suggest pictures gets them involved in the creative process, such as this couple who wanted to jump on their four-poster bed; the couple here wanted a black & white shot with isolated colour, so Bob suggested the pink of their champagne: engaging the groom, such as this man who wanted a shot outside away from the church, is also appreciated by brides, says Bob



The bride will have a clear idea of how she wants her wedding to be seen because she organises most of the day. Early on, she will have gone with the groom to look at a venue, and once this choice has been made that sets the theme for the entire wedding, which dictates the rest of the details. A traditional venue like a church, for instance, means she'll wear a traditional dress, and it follows like this down to the flowers and food. If the theme is more traditional, the pictures should reflect this.

Most photographers now offer a mixture of both traditional and reportage styles, which is what most brides want. They are moving away from the posed, soft-focus shots where they gaze into each other's eyes. They see it as old-fashioned. However, a lot of women can't imagine their wedding day without a little bit of that. Generally, they want a feeling of energy and excitement, and that tends to come through with the reportage style. However, you must be careful with reportage because it can catch people at unflattering angles and put people at odds with the elegant venues they are in. This is why brides prefer a mixture of the two styles.

Most brides also prefer a mixture of black & white and colour images. Black & white is eternally flattering, but if you have a fantastic colour theme at your wedding, then it's all wasted in black & white. A recent poll on our website found that 95% of brides prefer some of each.

Overall, the most valuable thing a photographer can do is ask the bride about how she sees her day. Does she see a minimal affair or something big and bold? Have some empathy with what she's trying to create. The photographer should always volunteer to see the venue and offer suggestions as to where some nice pictures can be taken. This helps the bride visualise herself in that venue. Finally, she also wants her dosest friends and family in her pictures. A photographer will always win points with a bride if he liaises with her at the beginning of the day to find out who's who among her guests.







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Roger Dewsbery Suffolk

Roger has been interested in photography since the early 1990s. He mainly takes landscape photographs around Norfolk and Suffolk where he lives. 'As an HGV driver I see the world from a high vantage point.' he says. 'If I spot an interesting landscape I might go back to photograph it at a later date. I love seeing places as you wouldn't normally see them — it's all about capturing that magical light.' To see more of Roger's images, visit www.rogerdewsberyphotography.co.uk.

Herringfleet
Mill, Norfolk
1 A still evening with little
wind allowed Roger to
capture a crisp reflection
in the water
Canon EOS 3, 17-40mm,
1/30 sec at f/l6, Kodak EBX
100, ND grad, tripod

Herringfleet... 2
2 Roger used a slow shutter speed to freeze the movement in the reeds, making them a main feature in the composition Canon EOS 1V, 17-40mm, 1sec at f/16, Fujichrome Velvia 50, tripod

Thurne Mill,
Norfolk
3 Gentle early morning light
and subtle reflections give
this image its magical charm
Canon EOS 3, 17-40mm,
1/15sec at f/11, Kodak 100,
tripod









Alex Ford West Yorkshire

After a break from photography during university, 26-year-old Alex picked up his camera again five years ago. 'I remembered how much I enjoyed the challenge of trying to capture scenes from a different perspective and decided to take my photography more seriously, he says. Alex took these images at his cousin's wedding earlier this year using a Lensbaby 3G The Lensbaby allows control over the point of focus or 'sweet spot'. The larger the aperture, the more blurring occurs around the edges of the frame. If wanted to try working in a reportage style, but be creative too,' says Alex. 'The challenge is to capture people's emotions and there is a huge feeling of satisfaction when you manage to do this."

Bride and groom

1 'The bride is the focal point here,' says Alex. 'I like how the surrounding him leads surrounding biur leads the eye into the scene' Nikon D80, Lensbaby 36, f/2.8, 1/500sec, ISO 100

Bride

2 Alex positioned his subject slightly off-centre and used the figure on the left and background trees to frame his shot Nikon D80, Lensbaby 3G, f/2.8, 1/500sec, ISO 100







Daniele Casanova Buckinghamshire

It's the colours that

get your attention first in this photograph, and that wonderful

contrast between deep

burnt orange and the

blue of the sky with its warmed clouds. The

impressive enough, but

rock formations are

Daniele has given us

unmissable scale with

those footprints that

Daniele has been a keen amateur photographer for more than 25 years. In that time he has photographed many subjects, including landscapes, wildlife and motorsports As a Formula One engineer, Daniele is able to combine his love for photography and cars. If used to photograph combine harvesters on our family farm, so the first time I tried tracking high-speed cars was quite a shock!' he says. 'I enjoy experimenting with slow shutter speeds, panning and finding the best trackside vantage points. I've only scratched the surface of digital photography, and I want to keep learning how to take better pictures.' To see more of Daniele's images visit www.daniele-photography.co.uk.

The Editor's **Choice wins** a Kata Photo backpack





bogenimaging.co.uk

Send us your pictures and you could win one of these fantastic backpacks from Kata. The 3N1 10 is extremely comfortable, well padded inside and has plenty of rocm for cameras, lenses, accessones and even a laptop. Worth £80, it's tough and very well made.

Desert

Misty valley
2 A silhouetted foreground
and bright sky create a T The orange sand and warm evening light sense of tranquillity here Nikon D200, 12-24mm, 1sec become the main subject in Daniele's Impacting Image of Wadi Rum in Jordan at f/22, ISO 100 Nikon D700, 20-35mm,

Snowfall

polariser

1/60sec at f/8, ISO 200,

3 Curved leading lines draw the eye to the cottage and towards the dark sky Nikon D700, 50mm, 1/640sec at f/11, ISO 200

Leeds Castle

4 A perlectly placed swan adds balance to this idyllic, well-composed scene Nikon D700, 50mm, 1/500sec at 1/8, ISO 200





Each featured reader receives

How to submit images to Gallery

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateur photographer.co.uk/ apgallery



Expert advice, help and tips from AP Editor Damien Demolder

How to submit your pictures

Send up to six prints, slides or images or CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and, if you can, include details of equipment used and exposure settings.

Send your photographs to 'Appraisal' at our usual address (see page 3). Please enclose an SAE if you would like them returned.

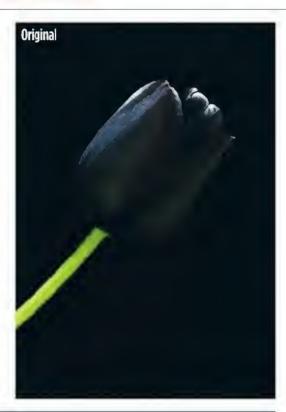
Black tulipJeffrey Allsop

Canon EOS 400D, 50mm, 1/15sec at f/11, ISO 100

Sometimes when you first look at a picture it can be difficult to know what exactly it is about the mage that isn't really working. That was the case with Jeffrey's picture here. The head of the flower is an unusual colour and well lit, and the stem is bright and a good colour. But it is exactly this combination that is the problem — ticreates too much contrast. The tulip head is dark and subtle, and Jeffrey has lit it quite softly from the front so that the curves are smooth and low key. The highlights have been burnt out by the light coming from the other side, and the directness of this light has picked out some of the feather patterning on one of the unopened petals. However, the presence of the big, fluorescent green stem in such an otherwise quiet picture is like having the radio on full blast — and it completely takes your attention away from the flower

How distracting the green stem is can be demonstrated by taking it away to let you see what the head looks like by itself I'm not suggesting Jeffrey shoot it without the stem; I just want to show that if the stem had been uncerlit a bit more and perhaps desaturated, the picture would be a lot more balanced.

These sorts of flowers are nice on a black background and I think it would be worth Jeffrey trying a few more compositions that don't show the stem off so much.





pictures in print

See Your Damien's Pidure of the Week wins 6x Fujifilm Sensia 100, 3x Fujifilm Superia 400, 3x Fujifilm Provia 100 or a Fujifilm 2GB media card (in a choice of (F, SD, xD or Memory Stick). The two runners-up win 3x Fujifilm Sensia 100. Please indicate in your letter if you would like Fujifilm film or a memory card (and type) and include your postal address and image details.



Garden view Adam Jones

Sony Alpha 350, 18mm, f/10, ISO 100

I might have said it before, but photography is about communicating the scene you see before you, along with the atmosphere of the time, to the viewer,

and in some cases you can communicate sound and other serses too. Adam has sent me a picture that really communicates those last few minutes of sunshine as the sun just dips below the hillside.

He has taken this photograph from an upstairs window I would imagine, looking out across the valley to the hill. He says he was waiting for the sunset to capture the right moment, and he has

come away with a moment I can really appreciate. By shooting into the sun Adam has captured lots of flare, which is caused by the sun shining into the lens and bouncing its light around between the elements creating this streaky effect. People will say that it's an aberration, and they're right. However, the thing with this kind of aberration is that it's the sort of aberration you might see if you were looking at this scene with the naked eye. So for me, Adam has really caught the sense of what its like to be there at that time watching the sun go down

Adam also tells me that this is an HDR image. When I read that I was quite surprised because it hadn't occurred to me, but looking at it again I can see that there are areas on the hedge that should be much darker than they are. So Adam's use of HDR has been effective by not being obvious, yet. still enhancing the picture by bringing out detail in the shadows, and by avoiding the hard contrast that you would normally get at his time of the day.

The only thing really that spoils it is the aperture reflection right in the middle of the frame. It wouldn't he so bad if it weren't for the fact that the reflection consists of rather hard, angular shapes that are bright orange in colour. I don't think I would have minded if they were small diamonds streaking off into the distance, but as they're great big blotches in the middle they spoil the picture. But it's still a great shot and Adam has done a cood job. While it does break the rules to photograph directly into the sun like this, Adam has proved that you can do it creatively and get a good picture. It has nice, warm colcurs, and it really gives you the sense of being there.



Misty trees Jonathan Burch

Nikon FM2n, 5Cmm. Fujicolor Reala 100

Jonathan is someone with whom I have a lot in common. He says his first camera was a Ricoh KR-10, and that he shot this picture with a Nikon FM2n. One of my first proper cameras was a Ricoh KR-10 Super. and Jonathan also likes to shoot with film. This picture is called 'Misty trees' and, like Adam's picture, it's full of atmosphere and transports me from desk in Loncon to the Charnwood forest in Leicestershire on a late winter's murning.

Jonathan points out that his picture would not have worked in black & white and I think he is absolutely right. A lot of people would have been tempted to turn this into black & white image because often, when you see these misty tree shots, they are in monochrome. That's just what people seem to like to do. But here, the autumnal colours of the leaves on the trees, the rich brown of the earth, and the greens of the grass and the bark realy make for a nice warm picture. It's very comforting and very relaxing. There's nothing here that really challenges your eye; t's just nice

to look at and it is easy to let yourself be transported there.

Another reason it woks is that you really get a sense of how big the trees are because they're shooting out the top of the frame. Also, the background is so obscured by mist that it is almost like having a shallow depth of field, which means our concentration really is on the trees and branches at the front of the shot. It really creates a shallow depth of field effect while

actually keeping everything in focus It's a very atmospheric shot, and the sort of picture that you can put on the wall and just sit and look at for a long tme. t's very nice, and that's why it's my picture of the week.





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ICONIC SCIENTIST

The Lumière brothers

1862/4-1948/54

Auguste and Louis Lumière lived through the great developmental stage of photography, and contributed in no small amount to the success of the medium. **Geoffrey Crawley** recounts their achievements

OT all the icons of photographic science appearing in this series are household names; at least, not these days. But they will all have made important progress that helped shape photography. Will ary icons of digital imaging ever emerge, I wonder? It was the Lumière brothers, Auguste and Louis, who pioneered two major photographic media: colour photography and motion pictures - cinematography.

They were born in Besancon, France: Auguste in 1862 and Louis in 1864. Their father, Antoine, was rather unsuccessful with his portraiture studio. He moved to Lyon in 1870, opening a retail store selling photographic goods. The brothers attended a well-reputed technical college there and then worked for their father. At the age of 15 Lous had formulated a process for making dry gelatino-bromide plates. These were rapidly taking over from the wet-plate processes. Their father saw the business opportunity and, after the brothers had developed Louis' procedure into a commercial product, launched the Lumière dry-plates on to the market. Success was immediate and by 1894 the firm was selling 15 milion plates a year, It was a tribute to the excellence of the brothers' work and an indication of how the dry-plate had opened up the world photographic market.

The US inventor Thomas Edison had been showing his apparatus for the production and projection of moving pictures, made possible by the availability of dry emulsion coating on a flexible material - to be known ever after as 'film'. Edison's

Kinetoscope apparatus was large, clumsy and difficult to transport, as well as extravagant on costs with its 48 frames per second running speed. The Lumière brothers saw a demo of it in 1894 and began work at once on an improved system. The next year, in 1895, a patent was taken out in Louis' name for an apparatus called a 'Cinématographe', coin ng a word still current globally. It combined a camera, projector and a printer for making positive print copies of the negative film stock, it was portable. hand-cranked and worked at 16 frames per second. This became the industry standard frame rate until the advent of the 'talkies - movies ct yino nwork trist shown only to friends, the grand premiere of the Cinématographe took place in Pars in December 1895 This is held to be the first ever showing of a movie to a public audience. Success was immediate and hundreds of the apparatus kits were sold all over Europe and around the world. By 1897 their catalogue contained more than 750 films At the 1900 Paris exhib tion, they projected their films on to a ciant 24x37m screen.

For many, the wealth and fame brought by their invention would have been enough. But, astonishingly, the pioneers of modern cinema thought it did not have much of a future and

Louis (left) and Auguste pictured working in their study during the 1920s



were content to leave its development to others. They had for some time noted the work going on to evolve a simple and convenient process for colour photography In 1893 they had experimented with three-colour separation photography using their own carbon printing chemical formulations. The more inventive of the two was Louis, with Auguste strong in the development of products. In 1907 the modern era of direct colour photography arrived with the launch of the Lumère Autochrome colour plate. Now for the first time there went on sale an over-the-counter pate on which a single camera exposure could produce a colour transparency and be home processed in the darkroom. It was an invention as revolutionary as that of the dry plate itself. Autochrome remained a popular colour process into the 1930s, when the integral tripack colour film began to emerge with Kodachrome and Agfacolor, Flattened starch grains dyed in red, green and

blue were used over a black & white emulsion-coated plate. The minimum grain size was 0.006mm, smaller than the sites on a modern digital camera's sensor. Since the additive co our system was used, a strong light was needed for viewing or projection. Slides - thousands of which are still extant - can be

of great beauty.

Having given a kick start to cinema and universal colour photography, it still was not enough for the brothers. who continued their work. Clearly, for them the satisfaction was in the challenge and not the commercial rewards. Louis made important inventions in photogrammetry and, aged 72, in relief imaging and stereo cinematography. In 1914 Auguste became head of a hospital radiology department. He investigated tuberculosis and cancer and worked on pharmacology. Louis died in 1948, aged 84. Auguste died in 1954. aged 91. They had lived through the evolution of photography, from the wet-plate era to the tri-pack films such as Kodachrome, Ektachrome, Adfacolor and others. They would also have seen that cinema did indeed have a future, and have watched it become a new art form. The French word 'lumière' means light. Could the brothers have had a more apt family rame? AP

GG In 1907 the modern era of direct colour arrived with the launch of the Lumière Autochrome colour plate. It was an invention that was as revolutionary as that of the dry plate itself 55



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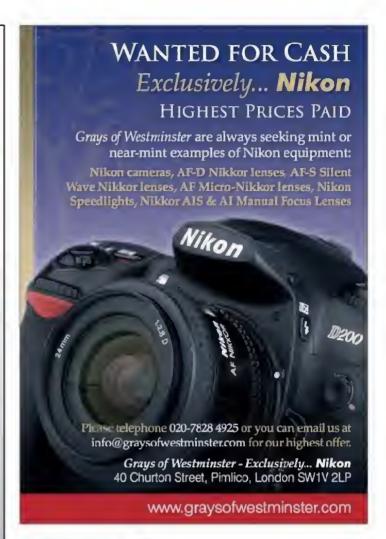
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Welcome to our test, reviews and advice section. Over the next few pages we will present this week's equipment tests, reader questions and technique pointers

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Warmcards SLR 2.0 white balance reference system £49

PERFECTLY neutral white balance isn't always desirable. For example, when taking a portrait lit by the golcen glow of a sunset, using a white card to take a white balance reading will completely remove the flattering golden light.

Warmcards is a series of laminated coloured cards that can be used for setting a custom white balance. Taking a white balance reading using the blue cards warms the image by producing a golden orange hue. Corversely, if you want a cooler image, using the orange side of the cards, causes the camera to compensate for the colour by adding blue. Ar 18% grey card is also included for measuring exposure and a white card for regular white balance measurement.

Although the Warmcards work exactly as they should, the effect from most of the cards is too harsh for most subjects. Using the strongest cards, images become too orange or blue. While if used sub:ly they have a more pleasing effect, I would suggest that most photographers would be better adjusting raw images in imageediting software rather than paying nearly \$50 for the laminated cards Richard Sibley

Too expensive and no especially useful

For more information see www.warmcards.co.uk

Ilford Galerie Smooth Gloss and Smooth Pearl A4 inkiet Media £14.49 for 25 sheets

ECENTLY improved, the new Ilford Galerie Smooth Gloss and Smooth Pearlinkjet media have a new nancporous layer and a redesigned base. Both features are designed to produce crisper whites and deener placks

When used with a correct ICC printing profile and an Epson Stylus Pho:o R2880 printer, the Smooth Gloss media in particular is excellent. Black & white images had

a good tonal range with no sign of bronzing in dark areas. The glossy finish is smooth enough that reflections aren't too much of an issue when compared to other gloss media.

The Smooth Pearl is also nice, and the surface has an almost metallic finish that looks like silver-halide paper. Ilford recommends that you treat the Smooth Pearl media as if it was a glossy photo paper. A quick test using both photo and matt black inks confirmed that the photo ink and glossy paper settings are indeed correct, with the matt ink looking flat on the pearl surface of the media.

Both papers are suitable for dye and pigmentbased inks and usually fully dry in

minutes. Richard Sibley

Forthcoming tests

In the next few months AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

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Let the AP team answer your photographic queries



Tripod strap

Scott Ash asks I can probably fashion one from a couple of old belts or a strap or two from a camping shop, but does anyone produce a strap that is specifically designed to make carrying a tripod easier? I often go for walks carrying my camera and a single lens around my neck and I would like an easier way to transport a tripod without having to hold it in my hand.

Angela Nicholson replies Op/Tech offers just the thing you are looking fcr, a neoprene carrying strap that attaches to a tripod using two snaplocks. The Tripod Strap retails for £19.99 and can be obtained from many photographic retailers, but for your nearest stockist call 01367 242 411. The neoprene is soft and stretchy so it bounces rather than jars on your shoulder, making carrying a tripod much more comfortable. For more information visit www.newprouk.co.uk.



EOS 50D vs E-30 correction

In our twin test of the Canon EOS 50D and the Olympus E-30 (AP 20 Junei I wrote, 'As usual with a Canon EOS model, the EOS 50D has on v one dial, which is used in conjunction with a button to select the exposure." While this is true of entry-level Canon cameras such as the EOS 5COD. t is not correct with the high-end FOS 50D. This camera has a small dial next to the shutter release and a larger thumbwheel on the back of the

camera. In manual exposure mode the front dial is used to set the shutter speed, while the rear dial allows aperture selection. In aperture and shutter priority mode the front dial is used to select the specific settings while the rear wheel can be used to dial in exposure compensation. My apologies for any confusion caused. Angela Nicholson

The colour purple Stuart Lloyd writes While photographing weddings I have often found that my Nikon DSLR camera has difficulty recording the colour purple. When I have photographed people wearing this colour the camera records it as blue instead of purple, It is possible to get the colour right by altering the white balance. but anything white in the picture then goes yellow.

What makes things worse is when I look down at the wedding guest next to me who has taken the same picture on a £60 compact and has a beautiful purple dress visible on the back of the camera.

Richard Sibley replies Certain digital cameras find particular colours problematic to reprocuce. For example, some cannot reproduce certain shaces of red, while others render skies as cyan rather than blue.

Adjusting the white balance is one way to correct the problem, but as you stated it can affect other colours too. If voluse Adobe Camera Raw or Adobe

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question that you would like answered?

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edicated teleconverter

Simon Dyer writes I have a Sigma 70-200mm f/2.8 lens and a Sigma APO Tele Converter 2x EX. Can I also use this converter on my Canon 100-400mm L IS lens?

Barney Britton replies Sigma's teleconverters are designed solely for use with a select number of Sigma's HSM lenses, and as such I would not recommend using them with any other lens, either from Sigma's own range or another manufacturer, Apart from the danger of the front element of the converter fouling the rear element of the lens (and you won't know if that's a problem until you try mounting them together) there is the issue of AF compatibility - or rather the lack of it.

Even assuming that the Sigma 2x converter is mechanically compatible with your lens, you will certainly lose some, if not all, AF capability. An f/4.5-5.6 lens like your Canon EF 100-400mm, effectively becomes an f/8-11 zoom with a 2x converter attached. This makes the lens too 'slow' for reliable AF even with the top-end '1' series EOS DSLRs, and is likely to completely prevent AF with lower-end models. A more sensible option, if you want to use a converter with your Canon lens, is Canon's own 1.4x converter. This turns the lens into a relatively usable 140-560mm (/5.6-8 optic. Alternatively, Kenko's excellent Teleplus range of converters offer very good compatibility, at a very reasonable price. See page 14 of

our Accessones



One question often asked is 'How can I become a professional photographer?' Well, there is no one single answer. For most professions there is a traditional academic route, beginning with relevant GCSE and A-Levels and progressing to a degree or similar qualification.

Those wanting to become photographers can follow this academic path, with some schools and colleges offering both GCSE and A-Level photography, or photography as part of an

supplement

(free with AP 4

July) for more

information.

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Your questions answered



Film of a German air ace

archive59 asks I have recently bought a Second World War 'Luftwaffen Eigentum' Robot II via eBay and rather surprisingly the spool/cartridge contained what appears to be exposed, but unprocessed, film. I have rewound this film into a normal 35mm cartridge using a changing bag. Can anybody give me any guidelines as to how I might identify what type of film this is? Also, what would be the best way of developing it to guarantee getting images from it?

There is an outside chance that this film has been inside the camera since before it was 'liberated' by the US serviceman who took the camera back to the States, and in which case the content of the film would be of significant historical interest, especially as the camera itself has been considerably modified. Then again, as my friend suggested, it could just contain pictures of the serviceman's girlfriend!

In summary, the film could date from the 1940s through to last month, and could be colour or black & white. is there any way I can tell what it is by looking at it?

nimbus replies it would be reasonable to assume that the film is black & white if it has been in the camera for this length of time. One possibility is to perform a clip test on a short section of the film before deoding on further action with regard to the rest. Lexpect a member will be able to suggest a potential developer and time.

RonM replies Unless you know the flm type, suggesting developer and time would be risky, partly due to the unknown time the film has been lying in the camera. However, sometime forum member Dom Roberts, who is a bit of an expert in this field, should be able to help. You will find him at http://www.processc22.co.uk/.

Photoshop Lightroom to convert your images you can use the Camera Calibration feature to adjust the hue and saturation of the red, creen and blue channels of the image. Once you have adjusted the colours as you see fit, the profile can be saved so that it can be used every time you convert raw images from that camera

An alternative is to select Image>Adjustments>Hue/Saturation in Adobe Photoshop. Then, select Blues from the Edit dropdown menu. By adjusting the Hue you can tweak the blue colours so that they have a purpler tint to them. This will only affect the blue colours, and leave the other colours untouched

art qualilication. From this stage there are a number of options, the most obvious being to undertake a degree.

There are a number of different degree courses at universities and colleges around the country, and each offers a slightly different syllabus. It is important to check to see which areas of photography are covered depending on the type of photography you wish to pursue. For more information on photography courses starting in 2010 visit www.ucas.com.

If you already have a full-time job, then there may be a part-time degree or course you can undertake. To find out about local courses available contact your local adult education service or search www.hotcourses.com.

Obviously, education alone cannot

make you a professional photographer; in fact, you don't need any academic qualifications at all. Whatever path you choose it takes a lot of hard work and dedication. One of the best ways to learn is by undertaking work experience or assisting another photographer.

Assisting usually requires some photographic studio knowledge, but if you have this, then joining an organisation, such as The Association of Photographers (AOP), can help. They have a number of membership options including one for Students costing £39 and one for assistants at around £184. You can check its jobs board for work or, if you have registered as an assistant, photographers can get in touch when looking for one. For more information visit www.lhe-aop.org. Richard Sibley

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Preparation

Professional wedding photographers spend a lot of time preparing for the big day and there are a number of tips that you can learn from them.

1. Speak to the bride and groom about the type of images they want.

2. Find out if there are any particular family or friends who need to be photographed and make a list of these people.

3. If possible, visit the venue beforehand to scout for locations to take pictures.

4. Try and speak to the people hosting the ceremony to find out whether they have any restrictions on photography. Some venues will not allow you to use flash during the service itself.

5. Look at the seating plan and make sure that you have noted where all of the important guests are sitting.

Equipment preparation

Besides the obvious camera and lenses there are other items that are a must if you are photographing a wedding. If you are taking a landscape image and you have forgotten something, or the image hasn't turned out quite how you want, you can always go back and re-photograph it on a different day. However, a wedding is a one-off event, so it is important to make sure you are covered for any eventuality.

1. It's essential to bring spare batteries for both your camera and flashguns. Remember to make sure that they are fully charged.

2. Take as many memory cards as you have available

3. Format memory cards rather than just deleting all of the images. This helps prevent them becoming corrupted

4. Clean all of your lenses and your camera's image sensor beforehand, and take a lens cleaning cloth with you

5. Take a grey card and a white balance card to ensure that you get good exposures and that the bride's dress comes out the correct colour.

Backgrounds

TTENTION to detail can make a real difference when taking a wedding photograph. We've all taken snapshot portraits where a person has a telegraph pole or a small tree sprouting out of their head. Make this mistake when taking wedding photographs and it can be a disaster.

The problem can be easily avoided by having a good look at the scene before you take a photograph. Check the background to an image for telegraph poles, power lines and for even smaller details like signposts or litter. When taking images inside, fire exit sgns are a common problem, as are fire extinguishers

If you have no choice but to include some unwanted elements when taking the images, then there are still ways that you can reduce their impact in the background. The most obvious is to use a wide aperture. A lens with an aperture of f/28 allows you to create a sufficiently shallow depth of field that backgrounds become blurred enough not to be distracting

Larger objects can be difficult to remove in editing software, so try shooting from angles that keep offending backgrounds out of shots.

It is much easier to use editing software to clone smaller items, such as litter, out of an image. You should check every image before you give them to the bride and groom, making sure that all distracting objects have been removed.











2 Using flash

OST weddings take place in summer, and in strong sur, so images taken outside can suffer harsh shadows.

Shooting with your subjects facing the sun could cause them to squint their eyes, creating unflattening facial expressions. However, having the sun behind them can create equally problematic backlighting, as the bright light can foo a camera's metering system, causing incorrect exposures.

Fill-in flash can help soften shadows caused by bright sun and can add light to the front of a backlit image.

Even the relatively weak power of a camera's buit-in flash can be suitable for fill-in flash at close range. For a slightly better effect, use an offcamera flash bracket, or wireless flash mounted on a stand or tripod. While an elaborate set-up is impractical for documentary-style images, it may be useful for group shots

Another tip is to avoid the bright sunlight altogether by shocting in a slightly shaded area, using a hint of flash to brighten the subjects' faces.

When shooting indcors, flash is almost essential, even where there is bright natural light. If the people you are photographing are giving speeches or cutting a wedding cake, in front of a window, then fill- n flash can he p even out the backlit scene.

To avoid the harsh shadows caused

by an on-camera flash gun try angling the flash head and houncing the light off of the ceiling. The light will reflect down on to the subject, which is more natural and less harsh than using direct flash.

If the ceiling is too high for this to work, try a diffuser, such as the Sto-Fen Omni Bounce, or try attaching a bounce card to your flashgun. These soften the harsh direct light from the flash, and can be used inside and out.

Should your flash fail, or if it doesn't recycle its charge in time, you can use Adobe Camera Raw's Fill Light feature to brighten shadows (see our low light and image noise section on page 48).





Redeye

HEN shooting indoors with flash redeye can be an issue. It occurs in dark environments, when the pupil of a subject's eye opens wide to let in more light. When a flash fires, it lights up the blood vessels in the back of the eye, which become visible as the pupil is wide open. The effect is more prominent the closer the flash is to the camera lens, which is why it is o'ten a common occurrence when using compact cameras.

Anti-redeye flash is probably the most common solution. It works by firing a pre-flash, which causes the pupil to reduce in size, helping to reduce redeye when the actual flash fires and the exposure takes place.

However, arti-redeye flash may not be suitable for documentary style images, as it delays the moment that the exposure is taken. Instead, another solution is to try and place the flash further from the camera lens. Many wedding photographers

do this by using an off-camera flash bracket, such as those produced by Custom Brackets (see www.flaghead. co.uk for more details). Alternatively, use a flashgun and point the flash up at the ceiling to bounce the flash down towards the subject.

If you find you have a great image, but the subject has redeye, then it can be easily removed in Adobe

Photoshop Elements or similar software. In fact, Adobe Photoshop Elements 7 can automatically look for redeye in images and correct it when the picture is imported. If you wish to manually select redeye, just use the Red Eye tool to select the red pupil in the image and Elements will then automatically reduce the amount of red in this area.





HE frst dance is one of the trickiest moments to capture. There is usually little light, and it can be difficult to evoke any atmosphere Using direct flash can kill what atmosphere there is, as will bouncing it, as it can flatten the final image.

One way to get a nice image is to close in on the faces of the bride and groom, as they will be happy and laughing or in an embrace.

Better yet, use a slow-sync flash technique to capture some of the movement of the dance. Handhold the camera and set the exposure so the shutter speed is around 1/30sec or less, and so that the image is underexposed by around 1EV. With the flash set to rear curtain, use the flash to freeze the movement of the bride and groom. The ambient light will cause a slight blur as the couple dance, creating a sense of movement, but with faces of the







5 Confetti

NE of the classic wedding shots is the throwing of the confetti. Yet it can be quite a tricky shot to get right. We have found that the best shots can be found when taking a slightly alternative angle of the scene. Try crouching down and shooting up towards the bride and grooms' faces to show the confetti falling. Alternatively, take a higher vantage point and try to capture the crowd of confetti-throwing quests.

Most of time the situation is completely out of the hands of the photographer. One little tip is to ask everybody to throw the confetti on the count of three. However, confetti can end up obscuring the bride and groom's faces, or the sun can cast shadows from the confetti across them. You can try to reduce this by using a soft fill-in flash technique, but if you set the flash too high it will itself cause harsh shadows.

Often the bride and grooms' best facial expressions come just after most of the confetti has been thrown; their faces will be fess obscured and they won't be squinting trying to avoid getting confetti in their eyes and mouth. However, the obvious problem with this is that there will now be little confetti in the image. Thankfully, you can add it in using image-editing software.





Add more confetti

Select the Marguee tool and create a selection around a single piece of confetti. Select more random pieces by holding the shift when you make the next selection.

Select Layer>New>Layer via Copy, which copies the selected pieces of the confettito a new layer. Repeat this a few times. Now select the original background layer again and repeat step 1, this time selecting different random pieces of confetti.

Once again copy the selected confetti to a number of Once again copy the selected content to distance.

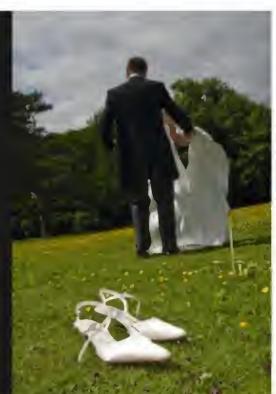
The wild layers. Now, select each layer in turn, and use the Move tool to shift the confetti around the image to make it look as if more was thrown. Try to vary how far you shift each layer to avoid repetitive patterns.



EDDINGS can cost thousands and thousands of pounds with the bride and groom spending hours planning everything down to the finest detail. With this in mind, make sure you take irrages of the little details that help make the day special

Details on the bride's dress, the cake, table decorations, gifts, cards and the wedding rings are amongst the obvious items to photograph. Not only does it give you the chance to be artistic in the way you present images of these items, but it also serves as a reminder of the day for the bride and groom for years to come.

There are many small details that have gone into making the day perfect – try to capture as many as possible as they make great images for a wedding album



Blinking







NE of the certainties of wedding photography is that at some point someone wil blink while being photographed. To make matters worse, the more people you photograph, the more likely it s to happen.

Once again, a rescue job can be performed usung image-editing software, but to co so you need to take a few images of each group scene. The aim is that if someone does blink in one of the images, they will hopefully have their eyes open in another shot. All you have to do is copy the eyes from one image and clone them over the eyes in the image in which they are shut.

If you are taking a group shot of all of the guests you can even try asking everyone to shut their eyes and open them on the count of three. This normally seems so preposterous that most of the quests will also have a smile on their face when they do open their eyes.

Cloning eyes

10pen your two images in Adobe Photoshop and select Window>Arrange>Tile
Hor zontally and then Window>Arrange>Match Zoom and Location. This will align the images that you wish to edit. Zoom in on the eyes that you are going to replace In the image with the open eyes, select the Clone tool. Now hold down Alt and

click on the corner of the open eye

In the image where the eyes are closed, dick on the same corner. The Clone tool will clone the eyes from one image to the next. To create a smooth transition when coning, set the Opacity of the Clone tool to around 20% and use it around the edges of the eyes. Repeat this for each eye and, if necessary, to add a smile.









8 Dynamic range and exposure

F a group of photographers get together and start talking about wedding photography, its not usually too long before the subject of exposure and dynamic rance comes up. The issue of correct exposure is probably the biggest and most feared pitfall that can catch out the unprepared, unofficial photographer. The fear stems from the fact that everybody wants a nice photograph of the bride in her beautiful white wedding dress with her new husband, yet standing together they create a high-contrast scene that challenges the dynamic range of most camera sensors and films. Left to their own devices in their all-purpose pattern metering mode, most cameras do a reasonable job, but the results usually have large burned-out patches with absolutely no detail on some (or all) of the bride's dress. The obvious solution is to reduce the exposure, but the key is to know by how much to avoid the groom's

suit from becoming a uniform mass of black that when brightened is featureless grey. And, of course, the last thing you want is for the bride's dress to go grey. Fortunately a little bit of preparation and a thorough understanding of your camera's sensor or film can banish the problem entirely.

The aim is to set an exposure that allows the highlights on the dress to be retained, but that also results in an mage that is bright enough to see the buttons on the groom's jacket and the neatly pressed creases in his trousers This can usually be achieved by a combination of camera know-how and a little post-capture adjustment. However, while burned-out highlights cannot be recovered, it is usually possible to lift dark shadows a little so they reveal their detail. Minimising the degree of brightening that is required ensures that the final images look natural and do not have excessive levels of noise in their darker areas.

Meter from the dress

Most camera's spot meters are calibrated to render their target a midtone, so if you meter from the bride's dress and use the recommended settings, the fabric will be mid-grey in the image. Fortunately, if you carry out the test in our 'Know your camera' box, you will know by how much your camera can overexpose a midtone before it burns it out. Then, after metering from the dress, it is simply a case of increasing the exposure by the correct value to produce an image that has a white dress with plenty of detail and no burned-out highlights.

For example, our tests reveal that at ISO 100, the Nikon D300 can cope with around 2EV of overexposure. So if the spot meter reading from a highlight on the dress indicates an exposure of 1/1000sec at f/5.6, using 1/250sec at f/5.6 will make these areas white, without burning them out. These settings can either be selected

in manual-exposure mode, or the camera's exposure compensation facility can be set to give the required extra exposure in aperture or shutterpronty mode.

Once the dynamic range of the camera has been calculated, the trickiest part of this exercise is identifying where to meter from, but this comes with practice. You need to find the brightest area. By keeping an eye on the histogram on the camera's LCD screen with the highlight warning activated, you can check whether you have got the right spot. A few tiny flecks of burned-out highlight aren't a problem, but you want to avoid loosing the weave of the dress's fabric and any beading or intricate stitching.

Some might argue that using the histogram view allows the correct exposure settings to be selected without going through the process of calculating the camera's dynamic range and metering from the dress. It's a fair point, but it's a method that requires several experimental images to be taken during the wedding, and it could mean missing that one special shot as, for example, the correct exposure is only set once the confetting has settled and the bride and groom have driven off.

GS Everybody wants a nice photograph of the bride in her beautiful white wedding dress standing next to her husband, yet standing together they create a high-contrast scene that challenges the dynamic range 99



Know your camera

A little bit of experimentation can really pay off when it comes to photographing a wedding. An hour or so spent investigating your digital camera's metering system, dynamic range and how it deals with highlights, will enable you to set the exposure with confidence. It's important to perform this test at all the sensitivity settings you are likely to use because dynamic range can vary across them. Cameras such as the Nikon D300, for instance, which offer ISO 100 as a low-level expansion setting, usually exhibit a 1EV lower dynamic range at ISO 100 than they do at ISO 200. This 1EV is lost from the highlights, so they burn out more readily. This suggests that ISO 200 offers the best compromise between high dynamic range and low noise, but in good light outdoors it may mean using a small aperture or a neutral density filter (if you want a wider aperture a blurred background) to keep the shutter speed below the maximum flash synchronisation setting.

Follow this simple procedure with each available sensitivity setting to find out how your DSLR performs:

- 1. Set your camera to its manual exposure and spot metering modes
- 2. Position a photographic grey card in good, even light and set the custom white balance so that it is rendered neutral
- 3. Photograph the grey card so that it almost fills the image frame and use the

exposure settings suggested by the camera's spot meter to produce a 'correct' or 'normal' exposure. Aim to use a shutter speed of around 1/60sec

4. Do not change the aperture, but take a sequence of shots gradually decreasing the shutter speed (preferably in 1/3 stops) so each image is brighter than the previous one. Keep shooting until the camera's highlight warning is flashing across the grey card

5. Next, transfer the images to a computer and open them in Photoshop or similar software. Select the Sampler tool and click on the centre of each image. Use the information palette to read off the brightness value of each shot as you click on it

6. Identify the image taken immediately before the first image to show a brightness value of 255 in any channel and compare its exposure settings with the 'normal' exposure image. The exposure settings are listed in the image EXIF data and are displayed when the image information panel is opened (File>File Info). Calculate the number of stops between these two images; expect to find a figure of between around two and four stops. For example, if the normal exposure was taken at 1/60sec and a brightness value of 255 is reached at 1/13sec, the last image with detail will have been taken at 1/15sec. This indicates that the camera has a highlight exposure range of 2EV.

Normal = 146	+1/3EV = 161
+2/3£V = 175	+1EV = 187
+1 and 1/3EV = 203	Find 2/52/ = 255
7 <u>121</u> = <u>F</u> 10	원 <u>마리 </u> /설립/ = 255





White balance

HEN you are spending the day photographing someone wearing a bright white dress it s especially important that the camera's white balance is set correctly. With this in mind, shoot in raw format, because it gives you the advantage of being able to adjust the white balance easily post-capture. However, It makes editing the images a lot simpler if you can set the WB as accurately in as possible in-carrera.

To co this you need to set the camera's custom white balance. reading. This is best done using a device such as the Seculine ProDisk II (featured in our 100 accessories supplement, free with AP 4 July). Alternatively, a white piece of card, or even a grey card, can help set the correct white balance. Make sure you set the custom white balance reading each time the lighting of the scene changes, especially when moving between inside and out.

It may be possible to use the bride's dress as a white balance target, but before you do sure make sure that the dress is actually white and not

a cream or ivory colour.

Using Adobe Camera Raw to set white balance

Adobe Camera Raw has a number of WB presets, as well as Auto and Custom settings

Creating a Custom WB is straightforward. Select the Colour Balance tool at the top of the Camera Raw screen and then move the cursor and click on an area of the image that is meant to be a neutral colour - white, black or grey, for example. The software automatically adjusts the colour balance across the picture so that this area becomes neutral. It can take a few dicks to fird an area that is suitable, and you can always make further tweaks to the white balance by using the Temperature and Tint sliders on the right hand side.

When taking posed shots it is worthwhile asking the subject to hold a white carc when taking frst image. This can then be used to set the white balance for all the following images in the series, by using the white card as a reference for setting a Custom white balance in Camera Raw.

Low light and noise

HERE are times when you have to shoot without flash in low ambient light. On these occasions, it is far easier to get something from your images if you have been shooting them in

Adobe Camera Raw features a Fill Light option, which lifts the exposure in lower midtone and shadow areas. Other raw conversion software offer a similar tool which enables you to lighten underexposed areas, as almost if a fill light were used when taking the image.

The only downside is that when you are taking an image in low light a higher ISO sensitivity is

required. Unfortunately, using a higher sensitivity increases the amount of image noise visible in the image. This noise can then be exaggerated by adjusting the exposure levels. However, you can use noise-reduction software to create a smoother image, or you can exaggerate the noise even more to

create a high-contrast effect that looks like it was taken on film.

Using Adobe Camera Raw's Fill tool allows us to lighten the shadows across the bride's face, although the downside is that the higher ISO speed used to take the image means noise is more prominent after fill light has been adjusted



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There is simply not time to change lenses constantly at a wedding, so it is better to stick with just two. **Angela Nicholson** explains her ideal choice for the happy occasion

HERE'S quite a range of photographic opportunities at most weddings. In addition to the usual bride and groom shots. there are large family groups, candid portraits and lots of little details to photograph. However, the unofficial photographer has a couple of extra challenges that don't face the professional in charge of all the forma photography. For starters, unless you are a particularly imposing character, you don't usually have complete control over your subjects. They will be at the beck and call of the pro, so you need to be quick to spot a shot and get it when you can. This means there may not be time to change lenses on a regular basis. In addition, the unofficial photographer is often there as a guest, as well as a means of getting those extra shots that capture the full ambience of the day, so you may not want to have a huge camera bag full of lenses to lug about and try to keep out of the way during the ceremony and wedding breakfast.

The desire to be quick off the mark and prepared for anything, without having to changes lens every few minutes, may make it tempting to opt for an all-purpose lens like an 18-200mm. While these lenses offer a very versatile solution, I suggest thinking again. The low level of light found in most churches, for instance, restricts the shutter speed that can be used with a maximum aperture of ust f/6.3 (or sometimes f/5.6) at the 200mm end of these optics, making t diffcult to avoid bur. Another issue with very wide focal range optics is that they tend to suffer from parrel distortion. After months of calorie counting and repeated visits to the dressmaker to get a perfect fit, the bride won't thank you if your photographs add pounds to her.

Though the 18-200mm range s an excellent choice for shooting a wedding, it's better to break it down nto two optics to reduce the impact of the compromises that must be made to produce a superzoom lens.

Wideangle to standard

With a full-frame camera a 24-70mm f/2.8 lens like the compact Sigma 24-70mm f/2.8 EX DG HSM (around \$800) or the Sigma 24-70mm f/2.8 EX DG Macro (approximately £430) is ideal for covering the lower end of the focal range. Photographers with APS-C-format cameras, on the other hand, may find an 18-50mm optic, which gives a 35mm focal length

ecuivalence of around 27-75mm more suitable. Although this is often the focal length of the lens supplied in a camera kit, these packaged optics usually have a variable maximum aperture of around f/3.5-5.6. An f/2.8 optic like the Sigma 18 50mm f/2.8 EX DC Macro HSM (around £320) is much more useful in the low-light conditions often encountered during a wedding, and it allows more scope

Lens-based corrections

Software is available to correct the distortions that can result from using some lenses. For example, DxO Optics Pro 5.3.4 uses the metadata embedded within a raw file to automatically correct distortions based on the camera and lens used to take an image. It can save considerable time if a large number of images need correcting. There are two versions of DxO Optics Pro: Standard (\$169) and Elite (\$299). The Elite version supports mainly professional-level DSLR cameras and lenses, while the Standard version supports many high-end enthusiast DSLRs and lenses. A free trial version is available from www.dxo.com. Version 5 was tested in our Lens supplement that came with AP 24 May 2008.

While DxO Optics Pro takes care of converting and editing raw files, there is a cheaper solution for those who want an automated lens-correction tool. PT Lens (\$25) also uses image Exif data to discover camera and lens information and correct the image accordingly. You can download it via http://epaperpress.com/ptlens/



for depth of field control.

Wideangle lenses are very useful for taking shots from behind the bride and groom to record their perspective. It's not every day that your family and friends spend the whole time watching your every move, so they will probably enjoy seeing a few shots that remind them of the experience.

The videangle to standard zoom lens is very useful for aetting fulllength portraits, but it comes into its own when trying to capture larger groups or the layout of the church or reception room. It can also introduce some dynamism into your shots; for example, a low-angle shot of the couple emerging from the church, which which captures the building and the guests, will be a big hit.

As they have spent months choosing and saving for the decorations, flowers, table ayouts, menus and wedding favours, the

happy couple will probably appreciate a few images of them. These are all perfect subjects for a wideangle to standard zoom lens

Telephoto

Perhaps the most obvious lens to couple with a 24-70mm f/2.8 is a 70-200mm f/2.8. This is a good choice for full-frame cameras as it enables the bride and groom to be framed when they are out of reach, perhaps surrounded by guests. It is also a reasonable option for APS-C-format cameras, offering an effective focal range of 105-300mm. However, the Tokina AT-X 535 Pro DX AF 50-135mm f/2.8 is a good alternative, as it produces an image similar to a 75-200mm lens on a fullframe camera and costs about \$560.

The 70-200mm equivalent fccal length is ideal for taking candid shots during the reception or shooting the

speeches from your table. The table top can provide rest for your elbows when supporting a heavy optic.

As well as allowing handhed shots to be taken in relatively low light, a large maximum aperture affords plenty of control over depth of field, especially at the longer focal lengths. This is particularly advantageous to the unofficial wedding photographer, who has to take shots when they can; those messy backgrounds will be blurred very effectively. Whether it's Aunt Mable's large floppy hat, exit signs or telegraph poles and TV aerials protruding from the bride's head, using an aperture of f/2.8 can deal with them all. And it can save hours on the computer.

Camera manufacturers' /0-200mm 1/2.8 lenses tend to be pricey a Canon EF 70-200mm f/2.8L IS USM retails for about £1,550 and a Nikkor 70-200mm f/2.8G IF-ED AF-S VR for around £1,515 Even the non-stabilised Canon EF 70-20Cmm f/2.8L USM costs in the region of £1,050. However, third-party optics tend to be more affordable, with a Sigma 70-200mm f/2.8 APO EX DG Macro HSM II costing in the region of £680 and the Tamron AF70-200mm f/2.8 Di LD (IF) Macro about £625 depending upon the fit.

Another alternative is to opt for a prime lenses with a focal length of 150mm, 180mm or 200mm. These optics can be even more affordable and some, like the Sigma 150mm f/2.8 EX IF HSM Macro (around £565) and 180mm f/3.5 EX DG HSM Macro (approximately £730), have the added bonus of being macro lenses so they allow 1:1 magnification. AP

Independent lens options

Suggested



Full frame Sigma 24-70mm f/2.8 EX DG HSM (RRP £899,99)

Sigma 70-200mm (2.8 APO EX DG Macro HSM II (RRP £799.99)

APS-C

Sigma 18-50mm f/2.8 EX DC Macro HSM (RRP £399,99)

Sigma 70-200mm t/2.8 APO EX DG Macro HSM II (RRP £799.99)

Alternatives

Full frame

Sigma 24-70mm f/2.8 EX DG Macro (RRP £529,99)

Tamron SP AF 28-75mm f/2.8 XR Di LD Aspherical (IF) Macro (RRP £449.99)

Tamron SP AF 70-200mm f/2.8 Di LD (IF) Macro (RRP £799.99)

Sigma 180mm f/3.5 EX DG HSM Macro (RRP £899.99)

Tamron SP AF 180mm f/3.5 Di LD (IF) Macro 1:1 (RRP £876.99)

APS-C

Sigma 105mm f/2.8 EX DG Macro (RRP £499.99)

Sigma 150mm f/2.8 EX IF HSM Macro (RRP £699.99)

Tamron SP AF 90mm f/2.8 DI Macro 1:1 (RRP £459.99)

Tokina AT-X 165 Pro DX AF 16-50mm f/2.8 (RRP £810.33)

Tokina AT-X 535 Pro DX AF 50-135mm f/2.8 (RRP £753.27)

Tokina AT-X M100 AF Pro D 100mm 1/2.8 Macro (RRP £458.87)



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ikon FM2 Chrome #7667xxx	Exc++	£230			£450	10mm 2 8G AF-S DX Fisheyo Sold	Mint	€390	Loice tilg #878xxx	Exer	€6
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ton F3 HP #1375xxx	Exc+	£190	XPAN II with 45mm & hood (boxed)	Exp+++		70-210mm (4-5 6 AF Sold	Nr met	£130	135mm # 5 Heistor #1583xxx	Mint	£2
Pre-owned Ca	no	n	30mir (5.6 + V/finder & Center Riter (XPAN)	EIC+	£1450	80-200mm /2 8 AF-D ED + nood 1 Touch	Ext+	£450	Leica R8 Silver (boxed)	As new	£5:
S-1De MKIII (Complete; boxed) Low Actuation		£399G	90mm f4 with lens keeper (XPAN)	Exc++4		80-200mm f2 8 AF-S ED + hood no Tripod Collar	Sod	£820	Leica RE2 Black	Exc	€45
S-IV	Exc**	£390	553ELX • A12 (takes AA Batteries)	Erc++		Sigma 100-300mm M EX DG HSM hood (Boxed)			Lerca SL2 Bacd	Exc-	£3!
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ar its rea (dosed)	PWF		500CM + 80mm f2 8 CT* + A12 #UC169rox Said	Exc+	£650		Mal	E790	the price includes VAT One off Special	NEW	68
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	Mint-	£270	500CM + 80mm f2 8 CT* + A12 UF 1235xxx	Fre+	F650	Devices - Territorial - Contract	-		50mm 11.4 Summittal-IR (boxed) Soid	Mint	
5-3	Exc**	£230	35mm f3 5 HC with Hasselblad Filter Sold	Mnt	F650 £1450	Fuji GW690 II Counter-61 (65mm)	Exte	£690	50mm 11.4 Summius-R (toxed) Sod 50-200mm 14 Varo-Elmar-R ROM	Mrt	
5-3 44mm (2.3 + hood (boxed)	Exc•• As new	£230 £290	35mm f3 5 HC with Hasselblad Filter Sold 40mm f4 Distagon CT* #607Bxxx	Mnt Esc+	E650 £1450 £750	Fuji GW690 fil Counter-61(65mm) Fuji GW670 fil (boxed) Counter-21	Ex:**	£690 £650			€4
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Tel: 020 7242 8681 Fax: 020 7242 8680 44 Museum Street London WC1A 1LY MASTERCARD/ VISA/ AMEX/ SWITCH Accepted Mon to Fri 11:00am - 7:00pm Saturday 12:00pm-7:00pm * Mail Order Welcome * Place your order before 4:30pm * It will arrive next morning before * We also advertise in Black & White Photography



Making a wedding albur

Photo albums are a time-honoured accompaniment to many happy occasions, and weddings are no exception. **Barney Britton** offers advice on planning an album, and takes a look at some of the best online photobook services currently available as well as two high-quality DIY options for the keen home printer

Before you start...

Everything in the right place

A photo album is like making a compilation tape - you have to get everything in the right order. The most obvious order for a wedding album might be chronological, but it isn't necessarily the best way. Consider grouping: if you shot a photograph of the groom's family in the morning, and the bride's family in the afternoon, it makes serse to place the two images alongside each other. This might sound obvious, but all the online photobook services I tested for this article feature an 'autofill' option that places images in strict chronological order unless you intervene, Also, make sure that you are ruthless in your image selection, and exclude duplicates.

Find your

Always file your best shot first - it's a good rule of thump for working photographers and worth keeping in mind when creating a wedding album. If there's a particular image that you're really proud of, make sure it gets the prominence it deserves. Some photobooks have an aperture in the cover for an image to be seen through, so if you've got a really good shot of the bride and groom together, don't just trust autofill - put it on the first page. Alternatively, perhaps it would look really good spread over a couple of pages, or on the cover. If you do place the image over two pages, though, be aware that some of the picture may get lost in the 'gutter' along the spine.

and postioning

All the online photobook services that I've looked at in this article allow the pages to be edited to some extent, and usually include optional page formats including different aspect ratios. Before you begin creating your own photobook, consider which images will work well in different formats. Also, bear in mind that if you have cropped an image heavily prior to uploading it, you may not have adequate resolution to maintain quality once the photobook is printed. Finally, if you're ordering online, it might be a good idea to convert your images into the sRGB colour space unless you're specifically instructed to do otherwise. This should quarantee that the colours on your screen match the colours in the final print.

PIXUM EASYBOOK XL

from £39.99

(for standard 26 pages; up to 130 pages available) Dimensions: 30x30cm Paper weight: 200gsm Software: Pixum EasyBook (Windows, Mac, Linux)

Pixum may not be a familiar name to many UK photographers, but it offers one of the widest range of photobooks and online printing services around. Based in Germany, Pixum describes itself as a 'daughter company' to Cewe, and although Pixum offers a slightly different range of products, it uses the same lab and its Pixum Easybook software is similar to that used by Cewe. This software is colourful and exceptionally easy to use. Of all the services that I used for this article, Pixum (along with Cewe) has the best user interface, and pushing and pulling images around my book's virtual pages was as easy as muving prints on a table top. An optional 'autofill' option lays out your book automatically, and because the resulting layout can be edited it provides a good starting point for a more considered design. This saves a lot of time, although by default some images are used as full-bleed backgrounds on spreads, which makes the pages look cluttered. However, they are easily deleted.

My Pixum photobook arrived promptly, or the third working day after I placed the order. Images look colourful and crisp, with the exception of a couple taken at a high ISO setting, which look a little noisier on the page than they did on screen. I chose a blue linen cover for my photobook, and the quality of the cover and binding is excellent.

www.pixum.co.uk



PHOTOBOX CRYSTAL DELUXE PHOTOBOOK

£38.99

(for standard 26 pages; up to 100 available) **Dimensions:** 22x29cm **Paper weight:** 170gsm **Software:** None required (web browserbased interface)

The PhotoBox Crystal Deluxe photocook is specifically aimed at photographers making wedding or event albums. The glossy hardcover book is decorated with tiny Swarovski glass crystals and the design is highly customisable. There is a choice of two cover designs and up to nine pictures per page.

PhotoBox does not require any software to be installed on your computer. Instead, you simply create a gallery of images, upload them and produce your photobook from within your normal web browser. It is also possible to upload images from Google's Picassa and from a Flickr account. PhotoBox has been offering online printing services for a number of years, and it shows in its neat and easy-to-use interface. Adding images to the pages is very straightforward, and the pictures can be moved and resized inside their bounding boxes, and edited with ease. Captions are easy to create, too, although because the pages of my book are black, the white text is difficult to see on screen.

The Crystal-Deluxe photobook arrived on the fifth working day after I placed my order, and the printing and reproduction of my images is first class. My only concern is that the glossy paper that covers the cardboard cover is not stuck particularly well around the edges, leaving a 'bubble' that looks and feels rather cheap

vww.photobox.co.uk

SNAPFISH SIGNATURE 12X12IN PHOTOBOOK

£39.99

(for standard 20 pages; up to 150 available)

Dimensions: 30x30cm Paper weight:

170gsm Software: None required (web browser-based interface)

Like Photobox, Snapfish uses a browser-based interface for creating its photobooks, and requires no additional software download. Creating a bock is easy, and the autofill function saves time and provides a good starting boint for the customisation of pages and layout. I was very impressed by how easy it is to adjust images in the Snapfish interface, and a range of adjustments including contrast/brightness, cropping and monochrome conversions are possible. Also worthy of note is a very user-friendly text-editing interface with a useful range of fonts.

My Snapfish photobook an ved promptly on the third working day after I placed the order. Genuine leather and velvet covers are available, and I ordered the black leather cover. I am very impressed by the finish and the quality of the binding, and I am pleased to see that Snapfish prints its logo inconspicuously on the final page, so it doesn't detract from the high-quality, minimalist finish of the book. My only concern about the Snapfish book is that all my images show very faint vertical lines, which become obvious on close inspection. At normal viewing distances, however image quality is perfectly acceptable. All in all, though, considering the excellent interface and fast service, this book is excellent value for money.

wv/w.snapfish.co.uk



BONUSPRINT LARGE PHOTOBOOK

£29.99

(for standard 30 pages; up to 60 available (+£5 for printed jacket) **Dimensions:** 30x30cm **Paper weight:** 170gsm **Software:** Bonusprint Digital Photo Service (Windows only)

Bonusprint offers a wide range of online digital printing services, including photobooks. The Bonusprint Large photobook is available in a linen or faux leather cover, in a choice of four colours. For an extra \$5 it is also possible to create a photo cover that is printed on Kodak photo paper, which is the option I selected here.

Creating a photobook with Bonusprint's Digital Photo Service software can be a fairly frustrating process. If you decide to fine-tune the autofill layout, or create your own from scratch, little tick boxes appear alongside images that you've already used in the book. This is to prevent duplication, but when the software automatically saves your progress (which it does regularly), the tick boxes are wiped Consequently, if you have a lot of images, getting them all on to the pages without duplication is a time-consuming process.

My Bonusprint photobook arrived on the fourth working cay after I ordered it, and the quality of the binding is very good. I am less pleased with the printing, though, which shows a yellow cast on several pages. This is in contrast to the cover photograph, which is very contrasty and slightly blue. Worryingly, too, one image in the book has been printed at an inexplicably low resolution, and is neavly pixellated

www.bonusprint.co.uk



МҮРНОТОВООК MAXI PHOTOBOOK

£69.95

(for standard 36 pages; up to 250 available) Dimensions: 30x30cm Paper weight: 250gsm Software: Myphotobook (Windows and Mac)

Myphctobook is one of the more expensive services included in this roundup, and I would guess that most enthusast photographers will balk at the £269.95 cost of a 250-page, leather-bound Maxi photobook. The standard 36-page book that I've created is considerably cheaper, but this is an unashamedly premium service.

Myphotobook's software is compatible with Mac and Windows computers, and cownloads and installs very easily. However, Myphotobook's interface is very dense and duttered, and the generally monochrome design doesn't help make it any more user-friendly. Although there is a good range of style templates available for the book's pages, it isn't possible to drag, overlay or rotate images in the same way as you can in, for example, the Cewe and Pixum software This is a little disappointing given the cost of the service.

However, all was forgiven when the mychotobook book arrived on my desk, on the fifth working day after I ordered it. The binding and printing are first class, and luxurious heavyweight art paper pages between the cover and first/last pages are a nice touch. The heavy 250gsm paper has a high-quality look and feel, too, and images are reproduced accurately. This is an expensive service, but you do get what you pay for.

www.myphotobock.co.uk

CEWE **XL PHOTOBOOK**

£44.99

for standard 26 pages; up to 82 available) Dimensions: 30x30cm Paper weight: Fu ifilm album photo paper Software: Cewe Photo World (Windows, Mac, Linux)

Cewe and Pixum photobooks are printed in the same lab, and the Cewe XL photobock in its conventional form is virtually identical to the Pixum Easybook XL. However, both Cewe and Pixum offer a version of the book printed on photographic paper, and it is this option that I have taken here.

The Cewe Photo World software is very similar to Pixum Easybook, which makes it among the easiest to use of all the services I have tested. However, you must select 'photo paper' as the first step in creating a book, and it must be said that this crucial step isn't very clearly flagged up. In fact, the first time I attempted to make this book firrissed the relevant tab in the Cewe Photo World software and selected 'XL Photobook', expecting (in vain) to be able to select 'photo paper' at a later stage.

My Cewe photobook arrived on the fifth working day after I ordered it, and the difference that genuine photo paper makes is profound. The pages are thick and heavy, and very well bound, so even on a double-page spread nothing gets lost in the gutter down the spine. In general, the quality of photographic reproduction is superb, although images in this photohook dc appear rather oversharp. While this isn't a problem at normal viewing distances, halos around high-contrast edges can be seen when the pages are viewed close-up.

www.cewe-photobook.co.uk

KODAK GALLERY SIMON+KABUKI WEDDING ALBUM

£24.99

(for leather cover and standard 20 pages; £19.99 for linen or matte cover) Dimensions: 26x23cm Paper weight: 200gsm Software: Kodak Gallery Upload Software (Windows only)

Albums Weddings

paper finish is

cellent, and well

worth the extra cost

er the convention

The Kodak Simon+Kabuki

wedding album ts great value, but no vervone will like

the decion

This is the cheapest service in the roundup, and I was attracted to the Kodak Gallery Simon+Kibuki wedding book because of its unusual design The Simon+Kibuki range is new to Kodak's online photobook service, and comprises a wedding album and two baby albums, for a boy and girl respectively. Designing the wedding book was easy, but only after had overcome some teething problems with the Kodak Gallery software. I had to uninstall and reinstall the software several times and update my system repeatedly in order to convince it that I had the correct Macromedia Flash plug-in. Once my images were successfully uploaded, the only serious barrier to creating a book with the Kodak interface is that there is no indication of which images from a gallery have been included in the book's layout. This means that if you want to extensively redesign the pages after using autofill, or start from scratch, you need to be very careful to avoid duplicating or omitting pictures from the layout.

My Kodak photobook arrived on the forth working day after I ordered it, and I am very impressed by both the binding and print quality. My pictures are bright and colcurful, albeit a little on the warm side, but overal 1 am very pleased, especially given the relatively modest price of the service.

www.kodakgallery.co.uk



BOB BOOKS

£48.99

(for standard 24 pages; up to 12C available)

Dimensions: 30x30cm Paper weight:
200gsm (170gsm for smaller size books)

Software: Bobbooks (Windows only)

Printed and bound in Switzerland, Bob Books uses a patented binding system which, it claims, also allows pages to open out flat. Bob Books software is Windows only, although Mac users can create layouts using Adobe Photoshop via a process detailed on the 'download' page of www.bobbooks.cc.uk.

Cf all the photobook creation software that I used for this article, Bob Books was, unfortunately, the worst. Editing options are surprisingly limited, and it is not possible, for example, to shift images within their bounding boxes in the page layout. Text input is a little clunky as well, and there is a limited range of forts that lacks a truy 'formal' style but includes – bizarrely – Wingdings. Worst of all is that on my system the software crashed very frequently.

My Bob Books photobook took the longest to arrive, on the 11th working day after I ordered it, but despite the 'rustrations I had to endure while creating it I am very pleased with the quality of the final product. The construction and binding really are excellent, and print quality is exceeded only by the genuine photo paper of the Cewe book. My only significant gripe is that despite Bob Book's claims, the pages don't open out to be completely flat, and a double-page portrait has suffered from part of my subject's face disappearing into the gutter.

vww.bobbooks.co.uk

PHOTO ALBUM KIT

£16.99

Dimensions: A4 (printable area) **Paper Weight:** 200gsm **Software:** Ilford Photo Album Kit (Windows only)

Online photobooks are very convenient, but if you've got an inkjet printer at home, why not make your own? The Photo Album Kit from Ilford contains everything you need to make your own high-quality wedding album, and comprises 15 sheets of Ilford Photo Glossy Paper, plus two translucent interleaves for the first and last pages and a hard leather-effect cover.

Creating the book is very easy with the supplied software, which actually looks a great deal like many of the programs I have used to create the online photobooks elsewhere in this article. The only difference is that in the final stage in the workflow the pages come out of your cesktop printer rather than being sent away to a remote lab.

You don't have to use the included layout software, though, and I found that with a little trial and error it is perfectly easy to create my own page layouts in Photoshop. More confident digital photographers (and Mac or Linux users) may prefer to take this approach from the beginning, since it allows much more flexibility of design.

Putting this album together is very easy indeed, although the paper is rather thin and the lack of interleaves between each print does carry the theoretical risk of degradation of the printed surface over time.

www.ilford.com

HAHNEMÜHLE FINE ART INKJET PHOTO ALBUM

£29.31

Dimensions: A4 (printable area) Paper Weight: 256gsm Software: Not included, available from Fotospeed on request (windows only)

Hahnemühle is a well-established maker of photographic paper. and offers a range of high-quality inkjet papers for the enthusiast photographer. This album comes with 20 sheets of its excellent Natural Art Duo paper and 22 translucent inter eaves to protect the printed surface of the pages. Each page is slightly longer than A4 to accommodate the binding area, which is perforated with two holes for the included screw-in polts. When the album is put together, these bolts are concealed underneath a black cardboard flap. Two covers are available - hard cardboard or a leather-effect - and both are well constructed. Putting the finished album takes just moments, and the metal bolts ensure that everything is firmly held in place. ICC profiles can be downloaded from the Hahnemünle website, and Fotospeed can also create a custom profile, free of charge, for its customers.

No software is currently included with this photobook, but page remplates in the PSD (Photoshop) format can be supplied by Fotospeed (tel: 01249 714 555). I found that the quality of prints on this heavyweight paper is superb, and paper loaded perfectly using an Epson Sylus Photo R2880 printer Matte papers of this type can be rather dusty, though, and care should be taken to avoid build-up on the rollers, which can prevent the paper feeding.

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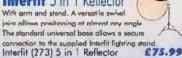
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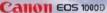
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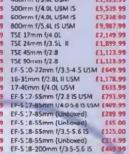


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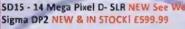
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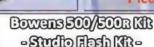
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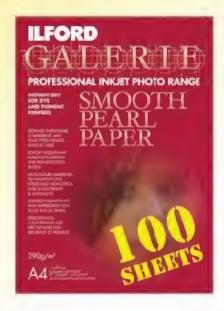
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T009 Colour	£24.48 66ml	£4.89 romi, 3 or £13.70	Photo 900, 1270, 1290
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T027 Colour	£19.58 46ml	£4.89 50ml, 3 for £13.70	Photo 810, 830 ,830u, 925, 935
T038 Black	£9.78 10ml	£3.90 t3ml, 3 for for £10.7	
T037 Colour	£11.73 25ml	£4,89 31ml, 3 for £13,70	C42, C44, C46
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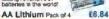
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P-Type Neutral Density Filter Kit

Neutral Density filters have a multifude of uses - from increasing detail in landscapes and reducing over-exposed sloss, to creating sturning motion scores by reducing shuter speaks. Here's a lix whelp includes at the popular NO filters, and everyeling your need to get started. The kit contains, "Ix ND2 Filter, 1x ND2 Soft Gradualed Filter, 1x ND4 Stiter, 1x ND4 Soft Gradualed Filter, 1x ND5 S

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D70 body box£229 D100 body box£229 D50 body box£199	Polaroid back	24 F2.8£329 28 F2.6£29	Winder CW £199	Pistolgrip	F6 body M- box £949	300 F4.5 AIS £149 300 F4.5 AI early £99	45 F2.8£249 75 F2.9 leaf£179 80-160 F4.5£299
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PENTAX K10D body box£299 t8-55 F3.5/5.8 £49	EOS 10 body £39 EOS 100 body £39 EOS 500/500N b/o ea £39	70-150 F4 £39 70-210 F4 £39 75-200 F4.5 £29	250 F5.6 T£199 Ext tube 16E£79 Ext tube E32£79 Early macro bellows£149	110 + RFH	F801 body £79 F80 Body silv £69 F70/65/60 body ea .£49	SB-18	67 B/O + prism .£299 WLF £79 45 F4 latest£299
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E-£199	100mm F4 R 3can + Tube E++ £369
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Nikon VR 13-105mm F3.5-5 6G ED Lers	£253	Canon EF 35mm F2 0 lens	£249
Nikon Teleconvertes	12-0[2-03	Canon EF 50mm F2.5 AF Macro Lens	th .£952
Nikon TC-14C II 1.4x AT-9, AT-I Teleconverter Nikon TC-17E fl (1.7x) AT-S, AT-I Teleconverter	£279	Case & Hood. Canon EF 70-200mm F4L I3 USM Image Stabiliser Lens. Canon EF 70-300mm 14-5.6 DD IS USM Autofacus Telephoto Lens	£909
Nikon TC-20E II 2> AF-S, AF-I Teleconverter Nikon TC-20E II 2> AF-3, AF-I Teleconverter	£273	Canon EF 75-300mm F4-5.8 II Lens	.£139
Nikon 24mm F2.80 AF Nikon lens	£283	Canon EF 90-300mm 14.5-5.6 Auto Focus Lens Canon EF-S 10-22mm 13.5-4.5 USM AF Zoom Lens	£172
Nikon Flashguns		Canon EF-S 17-55mm F2.0 IG UGM Canon EF S 17-85mm F4.0-5 6 JSM IS Image Stabilized AF Zoom Lens	.£799
Nikon SB-400 Speadlight TTL AF Shoe Flashgun	£99	Canon FF-S 18-55mm f3 5-5 6 IS Lens	£129
Nikon R1 Close Up Speedlight Fash without Commarder SU-800 Nikon SB-R200 Wreless Remote Speedlight, Replacement	£407	Canon EF-S 55-250mm f4-5.01S Lens Canon EF-S 60mm F2.8 Compact Macro AutoFocus Lens	
Nikon Accessories		Canon Teleconvertes Canon Extender EF 1.4x II	£259
Full range of Nikon Circular polarizer & NC Filters Full range of Nikon Lens Hoods		Canon Extender EF 2x II	.£259
Full range of Nikon Batteriee Full range of Nikon Grips		Canon Flashguns Canon Speedlite Flashgun 430EX Mark II - New	.£219
Nikon Binoculars		Canon 43)EX 430 Speedlife TTL-Shoe Mount Flash	£209 £359
Nikon 10-22x50 Action Zoom XL Nikon 10x25 Prostaff ATB Waterproof Binocula:	£123	Canon Mccrolite MR-14EX Flashgun Canon Speedlile 220EX Flashgun	£139
Nikon 10x25 Realtree Road Trips Binoculars	£222	Canon Speedlife 270EX Flashgun New	.£147
Nikon 10x36 Monarch Dream Season ATB Waterproof Camo Binoculars Nikon 10x42 High Grade _ DCF (Premier LXL) Binoculars	£943	Canon Accessories Full range of Canon Circular polarizer, Protect filter	
Nikon 10x42 Monarch AT8 Team RealTree Binoculars Carnouflage Nikon 10X42 Monarch ATB DCF, WP Roof Prism Binocular	£239	Full range of Canon Lens Hoods Full range of Canon Batteries	
Nikon 10x50 Action Extreme (EX) Waterproof 8inoculars	£135	Full range of Canon Grips	
		Description of the second second	
Nikon 12-24mm F4G ED-IF AF-5 DX Zoom-Nikkor lens	2332	Bushnell Binoculars Bushnell H2O 8x25 Waterproof Binoculars	£41
Nikon 12:24mm F4G ED:IF AF-5 DX Zoom-Nikkor lens	£332 £793 £742 £284	Bushnell H2O 8x25 Waterproof Binoculars Bushnell '2x25 H2O Feding Binoculars Bushnell '0x26 H2O Series Water Proof Compact Binocular	£41 £49 £51
Nkon 12-24mm F4G ED-IF AF-5 DX Zoom-Nikkor lens Nkon 12x32 StabiEyes [VR] binocular with 5* Angle of View Nkon 12x42 Monarch Aft Binocular, Waterproof Binocular Nikon 12x42 TeamRealtree Monarch Binoculars 7526 New Nkon 12x50 Action EX Extreme Binoculars	£332 £799 £742 £284 £303 £160	Bushnell H2O 8/25 Waterproof Binoculars. Bushnell "2x25 H2O Foding Binoculars Bushnell "0x26 H2O Series Water Proof Compact Binocular Bushnell Powervew 10:50 Porro Prism Binoculars Bushnell Rowers Water Proof Weather Resistant Binocular	£41 £49 £51 £63
Nkon 12-24mm F4G ED-IF AF-5 DX Zoom-Nikkor lens . Nkon 12432 Stabl-Eyes JYR] bimocular with 5° Angle of View . Nkon 12442 Monarch ATB Binocular, Waterproof Binocular . Nikon 12442 TeamRealtree Monarch 6 moculars 7526 New . Nikon 12450 Action EX Etrieme Binoculars . Nikon 12456 Monarch DCF WP ATB All Trains Ginocular . Nikon 12456 Monarch DCF WP ATB All Trains Camp color Binocular .	£332 £793 £742 £264 £303 £160 £322 's£343	Bushnell H2O 8/25 Waterproof Binoculars. Bushnell "2x25 H2O Folding Broculars Bushnell 0x26 H2O Series Water Proof Compact Binocular Bushnell Powervew (10:50 Porto Prism Binoculars Bushnell Powervew (8x25 Binocular) Bushnell Powervew 8x42 Binocular. Bushnell Powervew 8x42 Binocular. Bushnell (8x50 Powerview Porto Prism Binocular	£41 £49 £51 £63 £69 £69
Nkon 12-2-mm F4G ED-IF AF-5 DX Zoom-Nikkor lens. Nkon 12x32 StabiEyes JYR] bimocular with 5° Angle of View. Nkon 12x42 StabiEyes JYR] bimocular with 5° Angle of View. Nkon 12x42 TeamRealtree Monarch Binoculars 7526 New. Nikon 12x55 Action EX Extreme Binoculars. Nikon 12x56 Monarch DCF WP ATB All Trains Binoculars. Nikon 12x56 Monarch DCF WP ATB All Trains Camo color Binocular. Nikon 15x32 StabiEyes binocular with YR feature.	£332 £799 £742 £264 £303 £160 £322 \$.£343 £665	Bushnell H2O 8x25 Waterproof Binoculars. Bushnell 4x25 H2O Folding Broculars Bushnell ox26 H2O Series Water Proof Compact Binocular. Bushnell Powervew 10:50 Potro Prism Binoculars. Bushnell Powervew 8x25 Binocular. Bushnell Powervew 8x25 Binocular. Bushnell 6x50 Powervew Porro Prism Binocular. Bushnell 8x42 PermaFocus (Free-Focus) Roof-Prism Binocular. Bushnell 8x42 PermaFocus (Free-Focus) Roof-Prism Binocular	£41 £49 £51 £63 £69 £69 £70 £72
Nkon 12-2-mm F4G ED-IF AF-5 DX Zoom-Nikkor lens. Nkon 12x32 Stableyes JYR] bimocular with 5* Angle of View. Nkon 12x42 Monarch ATB Binocular, Waterproof Binocular. Nkon 12x42 TeamRealtree Monarch Binoculars 7526 New. Nikon 12x50 Action EX Extreme Binoculars. Nikon 12x50 Monarch DCF WP ATB All Trains Binoculars. Nikon 12x50 Monarch DCF WP ATB All Trains Camo color Binoculars. Nikon 15x32 Stableyes binocular with Yf feature. Nikon 15x30 Action VI Binoculars. Nikon 7-15x35 Action Porro Prism Zoors Binoculars. Nikon 7-15x35 Action Porro Prism Zoors Binoculars.	£332 £799 £742 £284 £303 £160 £322 \$.£343 £110 £109 £119	Bushnell H2O 8/25 Waterproof Binoculars. Bushnell '2x25 H2O Foding Binoculars Bushnell ox26 H2O Series Water Proof Compact Binocular. Bushnell Powervew 10:50 Porro Prism Binocular. Bushnell Powervew 10:50 Porro Prism Binocular. Bushnell Powervew 8x-2 Binocular. Bushnell '6x50 Powerview Porro Prism Binocular. Bushnell 8x42 PermaFocus (Free-Focus) Roof-Prism Binocular Bushnell 8x42 Prof Waterproof & Foggroof Wide Angle Binocular Bushnell 8x42 PromaFocus (Free-Focus) Roof-Prism Binocular Bushnell 8x42 PromaFocus (Free-Focus) Roof-Prism Binocular	£41 £49 £51 £63 £69 £69 £70 £72 £75 £80
Nkon 12-2-mm F4G ED-IF AF-5 DX Zoom-Nikkor lens. Nkon 12x32 Stableyes JYR] bimocular with 5° Angle of View. Nkon 12x42 Monarch ATB Binocular, Waterprof Binocular. Nkon 12x45 Monarch EX Extreme Binoculars. Nikon 12x56 Monarch DCF WP ATB All Trains Binoculars. Nikon 12x56 Monarch DCF WP ATB All Trains Binoculars. Nikon 12x56 Monarch DCF WP ATB All Trains Camo color Binocular. Nikon 16x32 Stableyes binocular with YR feature. Nikon 15x30 Action F Binoculars. Nikon 7-15x35 Action Porto Prism Zoom Binoculars. Nikon 7-15x35 Action Porto Prism Zoom Binoculars. Nikon 7-15x35 Action Porto Prism Zoom Binoculars. Nikon 7-15x35 Cotton Extreme (EX) Waterprof Binoculars. Nikon 7-X50 UF Waterprof Coemity with Case. Nikon 7-X50 UF Waterprof Coemity with Case.	£332 £793 £742 £264 £303 £160 £322 \$.£343 £865 £110 £109 £109 £129 £133	Bushnell H2O 8x25 Waterproof Binoculars. Bushnell V2X5 H2O Forling Binocular Sushnell 0x26 H2O Series Water Proof Compact Binocular Bushnell Ox26 H2O Series Water Proof Compact Binocular Sushnell 0x25 Hemisphere Compact Weather Resistant Binocular. Bushnell 0x25 Hemisphere Compact Weather Resistant Binocular Bushnell 6x50 Powervew Borro Prism Binocular. Bushnell 6x50 Powervew Porro Prism Binocular. Bushnell 8x24 Ptc0 Waterproof 8 Foggroof Wide Angle Binocular Bushnell 0x27 Trophy Geries Waterproof Broof Prism Binocular Bushnell 10x27 Trophy Geries Waterproof Broof Prism Binocular Bushnell 10x20 to 4x26 Waterproof Brooflars Bushnell 10x26 Legend Series Waterproof Brooflars Bushnell 10x26 Legend Series Waterproof Brooflars Hinocular Sushnell 10x26 May 2 Waterproof Brooflars 10x842	£41 £49 £63 £69 £69 £70 £72 £75 £80 £80 £89 £89
Nkon 12-2-mm F4G ED-IF AF-5 DX Zoom-Nikkor lens Nkon 12-2-Stableyes JYR] bimocular with 5° Angle of View. Nkon 12-42 Stableyes JYR] bimocular with 5° Angle of View. Nkon 12-42 FearmBealtree Monarch Binoculars Nkon 12-45 Honorach DCF WP ATB All Thains Blooculars Nikon 12-56 Monarch DCF WP ATB All Thains Blooculars Nikon 12-56 Monarch DCF WP ATB All Trains Camo color Binocular Nkon 16-432 Stableyes binocular with 14 feature Nikon 15-45 Monarch DCF WP ATB All Trains Camo color Binocular Nikon 17-15-35 Action Porto Prism Zoors Binoculars Nikon 7-15-35 Action Porto Prism Zoors Binoculars Nikon 7-450 Action Externet (EX) Waterproof Binoculars Nikon 7-450 Action Externet (EX) Waterproof Binoculars Nikon 7-450 Sports Marine Binoculars with Compass Nikon 7-450 Sports Marine Binoculars with Compass Nikon 7-450 Sports & Marine Binoculars Nikon 7-450 Sports & Marine Binoculars Nikon 8-456 Monarch Alt LUCL Liveam Season Waterproof Binoculars	.£332 .£799 .£742 .£264 .£303 .£160 .£322 .£343 .£865 .£110 .£109 .£129 .£129 .£197 .£339 .£197	Bushnell H2O 8x25 Waterproof Binoculars. Bushnell 4x26 H2O Forling Binocular Sushnell 6x26 H2O Series Water Proof Compact Binocular Bushnell Powervew 1050 Portor Prism Binoculars. Bushnell 6x26 Hemisphere Compact Weather Resistant Binocular. Bushnell 6x30 Powervew 8x22 Binocular. Bushnell 6x30 Powervew Portor Prism Binocular. Bushnell 6x42 PermaFocus (Free-Focus) Roof-Prism Binocular Bushnell 8x24 Ptc0 Valverproof 8 Foggroof Vide Angle Binocular Bushnell 6x27 Trophy Beries Waterproof Booglar Bushnell 7x27 Trophy Beries Waterproof Binoculars Bushnell 7x27 Logbly Series Waterproof Binoculars Bushnell 7x26 Legend Series Waterproof Brodulars Bushnell 7x26 Legend Series Waterproof Brodulars Sushnell 7x26 Roof Prism Binocular Bushnell 7x42 H2O Roof Prism Binocular Sushnell 7x42 H2O Roof Prism Binocular Bushnell 7x42 H2O Roof Prism Binocular	£41 £49 £51 £63 £69 £70 £72 £75 £80
Nikon 12:24mm F4G ED-IF AF-5 DX Zoom-Nikkor lens Nikon 12x32 StablEyes (PR) brocular with 5° Angle of View. Nikon 12x42 Monarch ATB Binocular, Waterproof Binocular Nikon 12x45 GramRealitee Monarch Binocular, Sale Proof Binocular Nikon 12x50 Action EX Extreme Binoculars Nikon 12x56 Monarch DCF WP ATB All Trains Binoculars Nikon 12x56 Monarch DCF WP ATB All Trains Camp color Binocular Nikon 12x56 StablEyes brocular with P feature Nikon 16x50 StablEyes brocular with P feature Nikon 16x50 Action Extreme (EX) Waterproof Binoculars Nikon 17x50 Action Extreme (EX) Waterproof Binoculars Nikon 17x50 IC Waterproof CeamHo with Case Nikon 17x50 Sports & Marrine Binoculars with Compass Nikon 18b Stab Monarch All E UXII- Liveam Season Waterproof Binoculars Nikon 18 Stab Monarch All E Waterproof Binoculars	£332 £742 £742 £284 £303 £160 £322 \$£343 £685 £110 £109 £129 £339 £197 £339	Bushnell H2O 8/25 Waterproof Binoculars. Bushnell - 2x25 H2O Forling Binocular Bushnell - 0x26 H2O Series Water Proof Compact Binocular Bushnell - 0x26 H2O Series Water Proof Compact Binocular Bushnell - 0x25 Hemisphere Compact Weather Resistant Binocular Bushnell - 0x25 Hemisphere Compact Weather Resistant Binocular Bushnell - 0x25 Hemisphere Compact Weather Resistant Binocular Bushnell - 0x25 Hemisphere Porto Prism Binocular Bushnell - 0x27 Trophy Genes - Waterproof Binocular Bushnell - 0x27 Trophy Genes - Waterproof Binocular Bushnell - 0x27 Trophy Genes - Waterproof Prism Binocular Bushnell - 0x26 H2O - 0x42 Waterproof Binoculars - 0x36 H2O - 0x42 Waterproof Binoculars - 0x46 H2O - 0x42 Waterproof Binoculars - 0x46 H2O - 0x46 Waterproof Binoculars - 0x46 H2O - 0x46 Waterproof Binoculars - 0x46 H2O - 0x46 Waterproof Binocular - 0x46 Waterproof	£41 £49 £51 £63 £69 £70 £72 £75 £80 £89 £92 £108 £113 £118 £118
Nkon 12:2-mm F4G ED-IF AF-5 DX Zoom-Nikkor lens Xikon 12:32 Stableyes JYR] bimocular with 5* Angle of View. Nkon 12:42 Stableyes JYR] bimocular with 5* Angle of View. Nkon 12:42 FearmBealtree Monarch Binoculars Xikon 12:450 Action EX Extreme Binoculars Nikon 12:456 Monarch DCF WP ATB All Trains Binoculars Xikon 12:456 Monarch DCF WP ATB All Trains Camo color Binocular Xikon 16:432 Stableyes binocular with YR feature. Nikon 16:32 Stableyes binocular with YR feature. Nikon 16:33 Action Porto Prism Zoons Binoculars. Nikon 17:533 Action Porto Prism Zoons Binoculars. Nikon 7:530 Action Porto Prism Zoons Binoculars. Nikon 7:500 Spots & Marine Binoculars with Zoons Binoculars. Nikon 7:500 Spots & Marrie Binoculars with Zoonspass. Nikon 8:5456 Monarch At E. UCH-Liveam Season Waterproof Binoculars. Nikon 8:5456 Monarch ATB Waterproof All Terrain Binoculars. Nikon 8:2425 Travelle V Zoom Binoculars. Nikon 8:2425 Fravelle V Zoom Binoculars. Nikon 8:2425 Frame EagleView Zoom Binoculars.		Bushnell H2O 8-25 Waterproof Binoculars. Bushnell - 2x25 H2O Foding Binocular Sushnell - 0x26 H2O Series Water Proof Compact Binocular Bushnell - 0x26 H2O Series Water Proof Compact Binocular Bushnell - 0x25 Hemisphere Compact Weather Resistant Binocular Bushnell - 0x25 Hemisphere Compact Weather Resistant Binocular Bushnell - 0x25 Hemisphere Compact Weather Resistant Binocular Bushnell - 0x25 Hemisphere Order Prism Binocular Bushnell - 0x27 Trophy Genes - Waterpoof Broof Prism Binocular Bushnell - 0x27 Trophy Genes - Waterpoof Broof Prism Binocular Bushnell - 0x27 Trophy Genes - Waterpoof Broof Prism Binocular Bushnell - 0x26 - 0x26 Waterpoof Broof Prism Binocular Bushnell - 0x42 H2O Roof Prism Binocular St0842 - Bushnell - 0x42 H2O Roof Prism Binocular Bushnell - 0x42	£41 £49 £51 £63 £69 £70 £72 £75 £80 £89 £90 £91 £118 £118 £118 £118 £118 £118
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Nkon 12:24mm F4G ED-IF AF-5 DX Zoom-Nikkor lens Nkon 12x32 Stableyes [PR] bimocular with 5* Angle of View Nkon 12x32 Stableyes [PR] bimocular with 5* Angle of View Nkon 12x42 Monarch ATB Binocular, Waterproof Binocular Nkon 12x50 Action EX Extreme Binoculars - Nkon 12x56 Monarch DCF WP ATB All Trains Binoculars - Nkon 12x56 Monarch DCF WP ATB All Trains Carno color Binocular Nkon 16x32 StabiEyes binocular with vith feature - Nkon 16x32 StabiEyes binocular with vith feature - Nkon 16x32 StabiEyes binocular significant stability of the StabiEyes binocular significant stability of the StabiEyes binocular Solven Nkon 16x32 StabiEyes binoculars - Nkon 16x56 Monarch ATB UCH-Iream Season Waterproof Binoculars - Nkon 16x56 Monarch ATB Waterproof All Terrain Binoculars - Nkon 16x42 Strime bagleView Zoom Binocular - Silver Nkon 16x25 Strime bagleView Zoom Binocular - Silver Nkon 16x36 Monarch DCF ATB Binoculars - Nkon 16x36	£332 £779 £7742 £285 £303 £160 £303 £160 £322 \$5.€344 £103 £103 £119 £339 £119 £119 £117 £117 £339 £117 £117 £331 £117 £331 £313 £313 £313	Bushnell H2O 8x25 Waterproof Binoculars. Bushnell Ox26 H2O Series Water Proof Compact Binocular. Bushnell Ox26 H2O Series Water Proof Compact Binocular. Bushnell Ox26 H2O Series Water Proof Compact Binocular. Bushnell Ox25 Hemisphere Compact Weather Resistant Binocular. Bushnell Ox25 Hemisphere Compact Weather Resistant Binocular. Bushnell Ox26 Prowerve M20 Prof Prism Binocular. Bushnell Ox26 Prometrous (Free-Focus) Roof-Prism Binocular. Bushnell Ox27 Trophy Gerias Waterpoof Broof Prism Binocular. Bushnell Ox27 Trophy Gerias Waterpoof Broof Prism Binocular. Bushnell Ox27 Trophy Gerias Waterpoof Broof Prism Binocular. Bushnell Ox27 Roofly Gerias Waterpoof Broof Prism Binocular. Bushnell Ox26 Waterpoof Binoculars 10842. Bushnell Ox42 H2O Roof Prism Binocular. Bushnell Ox42 H2O Roof Prism Binocular. Bushnell Ox42 Regard Series Water Proof Pcro Prism Binocular. Bushnell Ox42 Rustreview M22 Binoculars. Bushnell Ox42 Rustreview M22 Binoculars. Bushnell Ox42 Rustreview M22 Binoculars. Bushnell Ox42 Rustreview M25 Binoculars. Bushnell Ox42 Rustreview Rust Binoculars. Bushnell Ox42 Rustreview Rust Binoculars. Bushnell Ox42 Rustreview Rust Binoculars. Bushnell Ox42 Inocytex Series Water Proof Roof Prism Binocular. Bushnell 8x42 Natureview Rust Binocular Bushnell Ox42 Inocytex Series Water Proof Roof Prism Binocular. Bushnell 8x42 Natureview Rust Binocular Monocular Bushnell Ox42 Rustreview Baris Waterpoof Roof Prism Binocular.	.£41 .£49 .£51 .£63 .£69 .£69 .£70 .£72 .£72 .£72 .£80 .£80 .£80 .£80 .£108 .£118 .£118 .£118 .£118 .£133 .£133 .£137 .£137
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AS THINGS IN LIFE ARE TRANSIENT, IT MAKES SENSE TO ENJOY THEM WITE THEY ARE HERE



ROGER HICKS is a much-published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife, Frances Schultz, Roger started photography as a teenager in the 1960s and worked professionally in a London advertising studio in the mid-1970s. He has been a freelance photographer/writer since 198°, contributing to many photography magazines, including 'Shutterbug' in America. Visit his website at www. rogerandfrances.com.

LL flesh is grass, and the goodliness thereof is as the flower of the field: the grass withereth, the flower fadeth' (Isiaiah 40:6) Well, yes. That's one way of looking at it. But consider the Japanese attitude towards cherry blossoms, which are exquisitely beautiful and extremely transient. Rather than looking forward gloomily to the time when they will be no more, let us enjoy them while we may, all the more intensely because we know that in a little while, we shall not see them, but that in the fullness of our life, we may yet hope to see them again (cf. John 16:16).

Where, though, do the cherry blossoms of life fit into photography? Well, for a start, we can try to take pictures of them. It's not easy, but it's not a bad idea. And because they are so transient, it makes sense to photograph them as soon as possible. Wait, and the moment will almost certainly be gone

They need not, of course, be literal cherry blossoms. Indeed, this column was prompted (as several have been lately) by my 'adopted dauchter' Aditi. By the time you read this, we'll have had our shared birthday (June 15). She'll be 19, I'll be 59. The Aditi I got to know before Christmas (18 years and 5 months) was not the Aditi who came to stay in April (18 years and 9 months), and the Aditi who spent the weekend with her boyfriend at the end of April (18 years and 10 months) was not the Aditi who had last seen him at the end of March. Both he and she remarked upor it. And she will not have been the same Adition our 19th/59th birthday.

Of course, things change unbelievably fast when you are 18. It's the year when most of us leave school, for a start. It may not be the first time you fall in love, but for many, it will be the time you fall in love to an extent you had never before imagined. It may also be the first time your love is consummated. Things change, and perforce you change with them. Because of Aditi, I begin to understand those who say they never took enough pictures of their children. Every instant is so infinitely precious that you want to capture it forever.

But this brings me to the second part of my sermon. Everything changes, though the rate of change may slow, and we can never fully capture it, in pictures or elsewhere. The Aditi that lives in my heart is not the Aditi that lives in my pictures. I could have a thousand pictures, ten thousand, a hundred thousand, and they would still not be a fraction of how I see her

This was brought nome to me all the more forcefully the last time I dropped her off for a long weekend with her boyfriend. That same day was the 28th anniversary of when I met Frances (whom I married 54 weeks later, and with whom

GG Everything changes, though the rate of change may slow, and we can never fully recapture it. in pictures or elsewhere 99

Lam still hopelessly in love). Of course, I have hundreds of pictures of Frances: more probably, thousands. My favounte is the first snap she ever gave me, at which I looked adoringly during those

early months when we were 5,000 miles apart. My next favourite, without being immodest, is the portrait of her on our website, which I took on Ilford HP5 Plus with an old (borrowed) Leitz Thambar lens. It's her favourite. But again, it's at best a poor shadow of the woman I love.

Perhaps, then, we can care too much about our subjects, and if we care too much, we can never take pictures that are good enough, either for us or for them.

There is, however, even a third part to the sermon. Too many people live all their lives waiting. Waiting for the right partner, the right job, and (of course) the right camera. Because they are always waiting, they are never satisfied. Not only is something better just around the corner; their pleasure even in what they have is vitiated by a conviction that it cannot last, that all flesh is grass

This is madness. I do not know if perfection exists. I do not know if I could recognise perfection if I saw it. But it does not matter. I know what I have now, I know that I am lucky (or blessed, if you will), and I will do my best to rejoice in what I have, even if it is as short-lived as cherry blossom. And I will take pictures of it with the cameras available to me. AP

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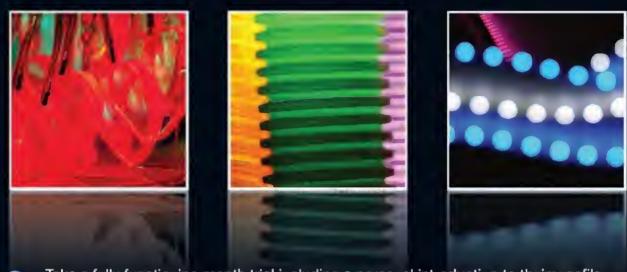


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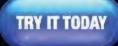
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